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Marguerite Kozenn Soprano, Sang the Title Role in the English Premiere of Dvorak's Rusalka in the United States

ARTISTS WITH SOME FAMOUS INSTRUMENTS

← EFREM ZIMBALIST'S GUADAGNINI VIOLIN

has, he believes, a unique record—it toured the Orient all by itself. The violin was stolen from him in Los Angeles, traced by the police and recovered in Chicago. Zimbalist, by that time touring Australia, cabled instructions to have the instrument sent to him. It did not arrive, however, until he had left for the Far East. From then on the violin followed its owner —always just missing him— to Tokio, Singapore, Shanghai, Manila, Calcutta, Bombay, Madras, Sydney. It all ended happily with reunion in New York.

NO HANDS BUT WILLIAM PRIMROSE'S

touch his precious Amati viola. He rubs pure olive oil on his palms, wipes them with a special soft wool cloth, and then polishes the instrument. Primrose has had the viola since he was a boy, when he forced a lock to gain possession of it. The Amati belonged to his father and was kept in a glass case. Young William, then studying the violin, was not allowed to touch it. However, he found a way to release the lock, played the forbidden strings in secret. Finally his father overheard, and, impressed by the performance, gave him the viola and sent him to Ysaye to perfect his art on the instrument.

YELLA PESSL AT THE HARPSICHORD WHOSE TONES CHARMED VOLTAIRE. →

The instrument, once owned by the Marquise de Chatelet, survived the French Revolution, despite the fact that it obviously belonged to an aristocrat, part of its decoration being a picture of the de Chatelet castle on the inner lid. Legend says the French composers Balbastre, Duphly and Daquin played upon it, and that Voltaire, a friend of the Marquise, sometimes listened. The harpsichord is now the property of Malvina Hoffman, the sculptress, who found it in Paris.

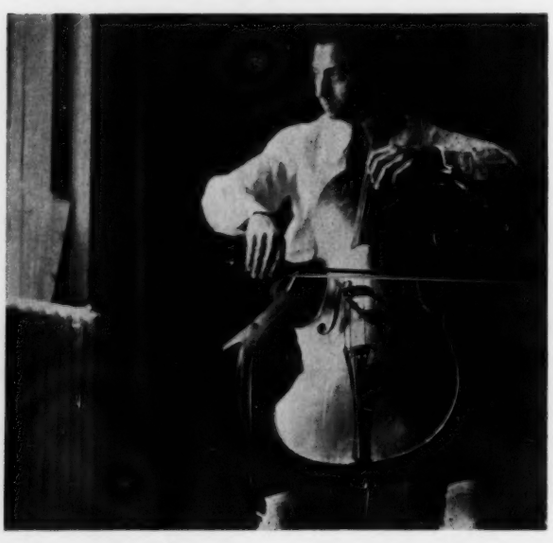
(Below) "LE ROI SOLEIL"

is Marcel Hubert's name for his Montagnana cello, made in 1728. U. S. customs officials once failed to appreciate its ancient glories. It happened on Hubert's first trip to this country. When the customs man asked him if his cello was "new," Hubert indignantly repudiated the slight, expressing himself mostly in French and gestures. The government functionary thereupon boredly marked the instrument "second hand."

← THE "TOM TAYLOR" STRADIVARIUS AND PATRICIA TRAVERS,

its present custodian. The violin, which takes its name from Mrs. Tom Taylor of England, was by legend a notable favorite of Joachim. One day the great violinist came to Mrs. Taylor's house, arriving while his wife, Amalie Weiss, contralto, was singing for a group of guests. A servant ran in and told Mrs. Taylor that the house was on fire. Mrs. Taylor, with superb poise, waved the servant away and would not interrupt the music. Joachim, however, had a different set of values. He seized the beautiful violin (not his wife) and rushed from the room, exclaiming, "Whatever happens, the Strad must be saved!"

(Photo by Tommy Weber.)



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NEW YORK JUNE, 1945 No. 3113

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Wanted: "Experimental" Orchestras!

The American composer has plenty of grievances, with which he has tried, more or less successfully, to reach the ear of managers and others in charge of orchestras. That his plaints are more often heeded than a generation ago is evidenced by the large number of scores that have hearings nowadays, particularly since the war has fused our national consciousness into new force and dignity of expression.

The woman composer, however, in some cases feels that she is working under a handicap, and does not get as much attention as her male confrere. We recently received a communication from a successful woman composer, who has the following suggestions to make:

"One of the most obvious needs of American composers is the experimental orchestra, a group of competent musicians who can read at sight manuscript music, and who will do this for the composer—for him alone, with no audience.

"There is nothing new in this idea. The great ones have always had such opportunity, and the classics, as we call their work, are proof of their pursuit of perfection. Richard Strauss has always had his own orchestra. A cellist of the Moscow Art Symphony told me that when Rimsky-Korsakoff was composing Scheherazade, he came frequently to ask if he might hear this or that phrase played—or that he had not decided whether to use his French or English horn. The late Rubin Goldmark said publicly at the end of a competition, 'We have given the prize to this composition, but of course we cannot say exactly which *is* the best until we hear it.'

"Before the war every city in Europe had one or more experimental orchestras. (I myself had the satisfaction of this privilege at the Royal College in London.) Would we dream of having our books published without proof-reading, or of hanging a picture without seeing that it is properly framed or mounted? Why do we not recognize the same necessity for music? . . .

"One other thing—when one's secretary writes to a conductor in regard to his possible interest in the larger forms such as a ballet, a choral or orchestra work, he usually replies, addressing the composer as '*Mr.*' If he knows the music is by a woman, he may not reply at all! Here is something to be discussed. Is it better to let him think you are a man?" . . .

• • •

The "experimental" ensemble has a forerunner in the student orchestras that in several cases allow young composers to "try out" their works, such as the National Orchestral Association and the New York Little Symphony. "Reading rehearsals" have been given, too, by the New York Philharmonic-Symphony. All these, however, admit auditors or even broadcast the playing.

Perhaps the writer has rather exaggerated the alleged discrimination against women composers. In any case, it hardly seems necessary to adopt the devices of a century ago, when Mme. Dudevant wrote as George Sand, although there are still many pseudonyms in use by both male and female artists.

• • •

Soviet Creativeness

The American government could well take a lesson from Russia in the matter of protecting and aiding composers.

The Soviet government commissions composers, and through Am-Rus arranges productions of their works and publicizes them in foreign countries. The Americas were so propagandized (and with notable results) even when the war looked darkest for Russia.

A SONG IS BORN.

Josephine Antoine, Metropolitan Opera soprano, star of the Carnation Contented Hour on NBC (Mondays, 10 p. m., EWT) goes over the score of Tell Me, written for her, with Composer Marian Coryell and Conductor Percy Faith. It was repeated by popular request at a second performance of this show.

In order to centralize efforts to make the U. S. further acquainted with contemporary Russian music, the Am-Rus Edition and its composers have authorized one American publisher to sponsor and distribute their music in the Western Hemisphere. The selected firm is the Leeds Music Corporation, and one of its plans will be to see that the Russian output remains in its original form, without the alterations which have sometimes been made here by unauthorized persons for the purpose of securing special copyrights.

Another intention of Leeds is to see that Soviet composers receive the same royalties as American composers derive from their works. This has hitherto not always been the case. While much money has been made by Americans through the sale of Soviet compositions, composers of the U.S.S.R. have not received all the royalties due them. That certainly is a wrong condition and should be righted.

• • •

Futures in Films

Although foreign film production suffered a sad blow in these war years, it is certain to have a strong revival. In the United Nations, the role played by these visual records of war has been most important.

The alliance of music and films is on the verge of great new developments, too. Some enterprising minds are visioning a day when the union of melody with motion pictures, radio and television will produce new art forms. Operas and ballets, with full musical content and color, will be brought to our living rooms.

• • •

Summer Again

Enter the Summer of content, when concert and opera activities subside except for outdoor performances, which nowadays are fairly plentiful. The vacation period enables artists to refurbish and augment repertoire, and prepare for the new season. The Musical Courier will attempt to follow to vacation haunts all those who notify us in time. Meanwhile—rest ye merry, esteemed practitioners of tone!

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Sixty-Sixth Year
June, 1945

VARIATIONS: By Leonard Liebling

An editorial colleague and I were discussing opera the other day, and wondering whether any new works might have been written during the war, now possibly to be exhumed from the European heaps of rubble.

"Well," said he, "I guess that's the only place where the Metropolitan is likely to find any these days. Strangely enough, I had a dream about operatic novelties a few nights ago; or rather, about operas that used to be novelties. I seemed to be in Elysium, and I heard Maurice Grau and Giulio Gatti-Casazza discussing their productions of novelties at the Met. What a malodorous list that was!"

"Can you remember the dream?" I asked.

"Almost entirely, it was so vivid."

I rushed him to the typewriter, and here is the story of his dream:

Grau—"You know, it makes me smile when I think of some of the new operas you did at the Met."

Gatti—"Is that so? What was the matter with Peter Ibbetson, I'd like to know?"

Grau—"Huh! Maybe; but let me ask you, what was the matter with such stuff as In The Pasha's Garden and Fra Gherardo? And Weis' The Polish Jew, and Korngold's Violanta—to say nothing of Le Villi and La Wally."

Gatti—"They weren't as bad as your Ethel Smyth's Der Wald."

Grau—"I merely desired to be courteous to the ladies, who were among my most loyal subscribers. In my day, the men thought that opera was something to sleep through."

Gatti—"On my shadowy visits there this season, I noticed that some of them still do. But no one can say that I didn't encourage the American composer. Aside from Ibbetson, do you remember The Legend and The Temple Dancer?"

Grau—"I have tried to forget them. However, my predecessor, Stanton, went in for really distinguished composers. There was something by no less a personage than Ernst II.—do you recall it?—called Diana von Solange."

Gatti—"I have read about those two performances. Some rude newspaper critic said its name was most appropriate, considering its *longueurs*."

Grau—"You tried to bolster up some of your flops with scenic triumphs. For instance when you let your press department advertise real gold-leaf emblazoning the stage for Massenet's Le Roi de Lahore. Strange, isn't it, how that opera rhymes with bore? You also tried to restore novelties that had flopped, like Franchetti's Germania, and after several years you dragged it out for revival—just one performance. And, ha-ha, there was Parker's dreary Mona, which won the $10,000 prize of the Met. That was something, considering that when Cadman's Shanewis had several hearings, you paid him $200 for each, and at the end he was $800 out of pocket for the copying of parts, and his trip from California to attend the premiere."

Gatti—"All right, all right."

Grau—"But you must admit that both of us had great singers in those days. Eames, Calvé, Schumann-Heink, Melba, the De Reszkes, Plançon"—

Gatti (chiming in)—"Homer, Bori, Matzenauer, Farrar, Ruffo, Chaliapin, Caruso——"

(In the end it becomes a duet with individual names indistinguishable.)

Gatti—"Caruso? Ah, there was a voice! Even if he did pinch a lady in the zoo. But that was the only scandal we had. Everything was clean at the Met., even the ballet. No naked dancers and suggestive posturings like now. My ballet covered their torsos, and even wore stockings—at least, on the stage."

Grau—"In my regime there was no scandal at all. But along came my successor, Conried, and look what happened with his Salome. That cannibalistic finale—"

Gatti—"And the way Conried stole Parsifal from Bayreuth and thumbed his nose at Cosima Wagner."

Grau—"I think that you tried a little stunt too with Parsifal, didn't you, when the Kundry wore a gown made of glass beads that tinkled to her vamping? Furthermore, there was a piquant episode in Carmen, with the prima donna who died in a bouffant dress which shot up when she lay prone."

Gatti—"You certainly have a long memory. Suppose I remind you of your primitive stage doings, when Siebel, in Faust, picked an imaginary daisy from the scenery."

Grau—"But the VOICES!"

Gatti—"Yes, the VOICES!"

Grau—"Tetrazzini, Bonci, De Luca—"

Gatti—"Campanini, Van Rooy, Sembrich—"

(Both sigh. Slowly but gently they grope their way through the golden clouds, while the Metropolitan Opera Association, under Edward Johnson and colleagues, finishes a prosperous tour and announces another season, Japanese war or no Japanese war.)

• • •

What This Country Needs:

More local opera companies.

More variety in piano recital programs.

Governmental recognition and support of music.

A great American opera.

Fewer name band leaders and more name symphony conductors.

Mass burning of most of the torch songs.

Abatement of the encore nuisance.

Fewer unprofitable debutant recitals.

Discovery of some other playable piano sonatas than Beethoven's Appassionata and Opus III, Brahms' Opus 5, and the two by Chopin.

Better English operatic translations, and more singers to enunciate them understandingly.

More performers who are also musicians.

More pianists who do not treat their instruments like a xylophone, marimba or drum.

General recognition that the great song writers are not Berlin, Porter, Kern, Romberg, Rodgers, but Schubert, Schumann, Franz, Brahms and Strauss.

Acceptance of the fact that there is only one correct vocal method—the method that makes people sing correctly.

More musical artists on radio programs who do not clown, and do not submit to being clowned at.

Realization by many millions of Americans that Liszt wrote something beside the A flat Liebestraum and the Second Hungarian Rhapsody; ditto Mendelssohn and his Spring Song and Wedding March; ditto Anton Rubinstein and his Melody in F; ditto Schumann and his Träumerei; ditto Bach as partnered with Gounod; ditto Schubert and his Ave Maria and Serenade; ditto Chopin and his E flat Nocturne, Minute Valse and Funeral March; ditto Brahms and his Cradle Song and Hungarian Dances.

In the New York Times, Olin Downes writes about the May 13 concert which completed the Festival of American Music at Columbia University. There were four chamber-music works on the program, and the critic calls them "unimportant," "tedious," "imitative," "self-consciously native," and says of the writers that "none of them got anywhere in particular." Olin, them's fighting words in the ranks of the American composers, and if you see one of them first, and he has a suggestive bulge in his pistol pocket, you'd better get away in a hurry.

• • •

J.P.F. wishes to know, "What's become of the banjo? It seems to have disappeared from the American scene. I don't know how you feel about its jolly twanging, but I love the instrument as a distinctive and absolutely indigenous medium. Don't you think that it is as thoroughly national as the bagpipes in Scotland, the balalaika in Russia, the zither in the Tyrol, the guitar in Spain, the samisen in Japan, and the ukulele in Hawaii?" Agreed on all points, J.P.F., even though I sometimes am tempted to think that the characteristic national instruments in our land are the cocktail-shaker and the cash-register.

• • •

In a certain American city some of its worthy musicians, through lack of earnings, are compelled to work part time in department stores and other commercial establishments. For obvious reasons, I must keep the name of the city a musical secret.

• • •

Bruno Walter tells a Musical Courier reporter that, contradicting rumors of the conductor's intention to return to Europe permanently, he plans to make this country his only home.

• • •

Travel difficulties—inability to procure visas detained many German and Austrian musicians in those countries who wished to emigrate elsewhere. Those who had constant permission to come and go from Hitlerized Austro-Germany, were Clemens Krauss, Carl Boehm, Hermann Abendroth, Wilhelm Furtwängler, Carl Schuricht, Walter Gieseking, Heinrich Schlusnus, Willem Mengelberg, and members of the Berlin Philharmonic, and the Bayreuth, Vienna and Berlin Operas. This is the latest official information from reliable foreign sources.

• • •

"The recent National Noise Abatement Week overlooked mention of some particularly noisome noises," complains M.B.H., "like the gooey-voiced salesmen on the air, artifically stimulated radio applause, trick trumpeters, clarinetists and drummers, juke-box music, paid 'bis' and 'bravo' shouters at opera performances, loud dinner music at restaurants, and discussions as to whether the singers of today are as good as those of the past."

• • •

Passing the Steinway show-window recently, I stopped to look at the painting of Wagner, wearing his familiar beret, and playing the piano from a score of one of his works. Next to me stood two women, and one said, "He certainly was a wonderful composer, wasn't he?" "Yes," answered the other, "but I don't think much of his hat."

• • •

The newspapers related last month that Barbara Adams, 17, of Los Angeles, "who wanted to be an opera singer," unremorsefully stabbed her mother to death." No doubt she was practising some of the opera finales.

WHITHER AMERICA'S MUSIC?

New Trends—Some Good, Others Disturbing—Seen in Our Art As Prominent Composers Survey the Scene

A new era begins with the end of the struggle in Europe. New musical organization is taking shape in the various countries. Composers whose lives have been tragically uprooted during the last half-dozen years will again be able to pursue their work without interference.

America, the refuge of so many creative figures in these years of unparalleled upheaval, has emerged with a new artistic prestige and dignity.

What are the chief trends discernible in our music life as the war draws to its end?

Has there been a fusing of the various musical streams in this land of many nationalities?

Are there new tendencies already revealed and presaging the immediate pattern of the future?

How can American musical expression best be achieved and furthered?

In the following statements, some leading composers express their reactions to these important problems.

Is There a New Relation Between Listener and Creator?

By WALTER PISTON

Professor of Music, Harvard University

The most important development in musical composition during the war years is not, in my opinion, anything as tangible as a detail of musical style, to be spoken of in technical terms. Indeed, I find it hard to describe in any terms. It is a reaction which has taken place, in varying degree, between those who listen to music and those who write it. It is a new awareness, a new perspective of musical values, and at the same time a new confidence.

The new audiences do not consider modern music the bugbear that it was, say, fifteen years ago. The tendency to judge a work in advance has noticeably diminished and music by liviing composers is received for what it has to say rather than rejected for the language it speaks. (I refer here to the listeners and not to the performers and conductors, who, by and large, have not yet become aware of the change in their audiences.)

Composers, for their part, are now seeking true values of musical expression rather than new sounds and discoveries in technical means. The result is music of greater simplicity and directness, music which, if given the chance, will meet the open-minded listener more than half way.

Post-War Prospects for Training the Talented

By QUINCY PORTER

Director, New England Conservatory of Music

It is quite natural that there should be a sharp reaction in favor of the arts at a time when our national effort has had to be directed mainly toward the winning of the war.

With the vastly increased number of music students all over the country, many of whom possess strong and healthy talents, I feel that this country is on its way to a position of great importance in the world of music. If we can insist on a more thoughtfully worked out system from the early years on, which will give the talented a more thoroughly grounded musical education, we shall develop more and more musicians of top caliber.

A present problem arises from the fact that students are being strongly tempted to accept positions which are now open, but for which they are not thoroughly prepared. We must persuade the talented to continue their preparation until they are really ready to do important work. It is most essential for us to prepare musicians with the broadest musical understanding and the highest developed skills.

Thus we shall emerge from a long period in which we have been suffering from an inferiority complex and shall be looked to by other nations for leadership.

Trends in Music Today: Two Contrasted Phases

By ROY HARRIS

Director, Music Section, Overseas Division, Office of War Information

One may consider the state of music at any given period from two distinctly different attitudes—the sociological attitude and the aesthetic-historical attitude. Music may be in a high state of development sociologically, but standing still or even retrogressing from the standpoint of aesthetics. Of course, the most desirable state is that in which the functional relationship of music to society is close, while at the same time its aesthetic-historical development is important.

It is my belief that the state of music in America today is improving sociologically, and either standing still or retrogressing aesthetically.

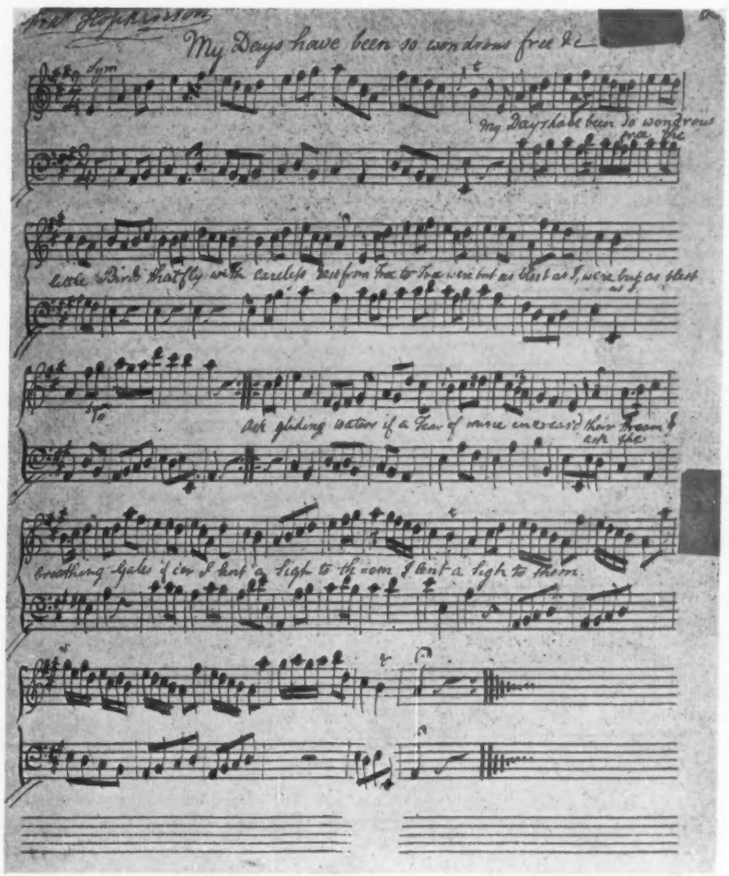
From a sociological standpoint, the great increase and distribution of our music through the medium of radio and recording has developed at an amazing pace. It is not uncommon, for instance, to observe a whole nation learning a tune inside of one month. The tune may have been in the standard repertory of symphonic music for several generations, with few Americans ever being aware of its existence. But, once it is taken up by the vast distribution system which is so well oiled, our people become not only aware of it but memorize it in an extremely short space of time.

In a sociological sense, this is culturally very desirable, since it is much more healthy for society, as well as for the art of music, that people should be enthusiastic about musical expression of any kind; the assumption being that no growth is possible without a beginning enthusiasm. From this viewpoint, we Americans can be optimistic about the basic interest of our nation in music and our capacity for enthusiasm as well as rhythmic-melodic perceptions.

•

Unfortunately, I do not believe that we can be as optimistic about the trends of music from an aesthetic-historical viewpoint. It is doubtful whether we are developing important melodic or harmonic materials; contrapuntal textures or formal designs.

The reason is very simple to understand. Our radio and recording companies are essentially commercial, with an avowed policy of investing their capital only in those musical expressions which involve no risk. The sporadic underwriting of highly advertised scores does not substantially alter this basic policy. It is really a further emphasis and application of it. The fact remains that the ever-growing tendency of radio, recording and commercial sponsors is to insist on that music which has already been tried and proven, leaving little margin for progressive creative projects in music.

Furthermore, the influence of commercial interests constantly encourages and urges our composers to think in shorter and shorter musical forms and highly polished, "slick," commercial products in which materials are not as important as their well-tailored orchestral garb—"the clothes make the man." If this policy persists in the musical world, I fear American creative music will be completely industrialized from the plastic, evolving state of an art into the crystalized, static state of a craft subservient to commercial interests. This indeed would be a most unhappy state of affairs for a great nation in the heydey of its world influence.

THE FIRST SECULAR MUSIC IN AMERICA.
A page from the manuscript score of Francis Hopkinson's song, My Days Have Been So Wondrous Free; from the private collection of Carl Tollefsen.

Larger Forms Appeal to Writers

By MARION BAUER

Associate Professor of Music, New York University

The course that native music will take in this country after the war is clearly charted in the trends that have recently yielded interesting and definite results. No doubt our composers will continue to write in large forms if the conductors continue to supply an outlet for them. Some conductors have expressed the opinion that short works stand a better chance to be heard. As supply is usually governed by demand, if the conductors make good their promises to program short American works, the works will be forthcoming.

Another new trend for Americans has been created by the public's interest in ballet, which has developed a new market for American wares. A dozen or more new ballets have demonstrated a talent among American composers for that form. A new Copland ballet, a commissioned work, won the 1944 Pulitzer award. William Schuman, a successful symphonist, has entered the ballet lists. Leonard Bernstein, composer of the "Jeremiah" Symphony, won quick returns with Fancy Free, which opened the way to the musical comedy success, On the Town.

Large choral works like Randall Thompson's Testament of Freedom, Lukas Foss' The Prairie, Norman Dello Joio's Western Star, George Kleinsinger's I Hear America Singing and Earl Robinson's works have aroused more than a passing interest. They blaze a trail for large scale choral works with soloists and orchestra.

The opportunities offered by film mu-

(Continued on following page)

TRENDS IN OUR MUSIC: A SYMPOSIUM

(*Continued from preceding page*)

sic are on the increase and other composers besides Gruenberg, Copland, etc., should find a lucrative field with a chance to raise artistic standards. Radio, too, will probably continue to play and to commission American works. Why should not the sponsors offer commissions?

One of the most recent developments is the chamber opera. The few experiments along this line have revealed a fertile field with a chance for unlimited possibilities. American subjects with music by Americans have been tried out by Douglas Moore, Ernst Bacon, Virgil Thomson, Normand Lockwood, Marc Blitzstein, Louis Gruenberg, and others.

As is the case with all wars, national consciousness has been aroused and it will probably find expression in an increased output of musical composition.

American Composers Gaining Skill in Writing for Stage

By DOUGLAS MOORE,
Professor of Music, Columbia University

The recent award of the Pulitzer Prize in Music to Aaron Copland for his ballet Appalachian Spring, commissioned by the Coolidge Foundation for Martha Graham, calls attention to the fact that American composers are increasingly active in this field. This season each of the various ballet companies has featured an important novelty with an American score. The Ballet Theater, with Leonard Bernstein's Fancy Free as popular as ever, has created another sensation with William Schuman's Undertow. The Monte Carlo Ballet served up a sizzling Frankie and Johnnie with a score by Jerome Moross, and the most interesting productions of the International Ballet were Sentimental Colloquy and Sebastian to the music of Paul Bowes and Gian Carlo Menotti.

All this activity is an indication that the dramatic talents of our composers, thwarted by the reactionary operatic situation, are finding an outlet in the dance theater. The ballet pantomime is largely a contemporary form of entertainment. Since there is no traditional repertory to exercise a monopoly of the field, modern choreographers turn by preference to contemporary composers for their music. This is a healthy situation involving fresh ideas and development of both the arts to the manifest enjoyment of large audiences.

Meanwhile, the American singers who are coming along in droves are forced to compete fiercely for a chance at the Metropolitan Opera House or to find employment in opulently produced and somewhat sleepy musical shows, all that the country affords in the way of a lyric theater. The ballet companies have the liveliest audiences and seem to be willing to experiment. Why not expend their offering and try out a small opera or two? One or two ballets with spoken dialogue have been attempted; the incorporation of singing would seem to be more logical and infinitely more expressive. Compared to the timidity and conventionality of the professional theater and opera house the imagination and inventiveness of our ballet companies are a great asset to the American theater.

In view of their popularity and creative spirit, if they could be persuaded to foster American opera, even upon a modest scale, the outlook for our singers and composers would brighten considerably.

THE PRECURSORS: AMERICAN COMPOSERS OF YESTERDAY
Left to right, Victor Herbert, Reginald De Koven, George W. Chadwick, and Edward MacDowell, as portrayed in a painting by William Schwartz.

American Music's Debt to Festivals

By ELLIOTT CARTER

The American Composers' Concerts given during the past 20 years at the Eastman School of Music, Rochester, N. Y., have performed the remarkable total of about 900 works by some 400 composers. These concerts, aimed originally to interest the American musical world as a whole, should be considered first as an activity carried on for the benefit of the Rochester musical community.

As local enterprises, the annual festivals and concerts of American music given throughout the year have had excellent results and certainly deserve emulation elsewhere, since these methods provide one of the best ways of familiarizing people with native compositions. That efforts of this kind can gain the support of the public and musicians is illustrated by the success of a similar annual American music festival inaugurated at Columbia University this spring.

But beside their usefulness in interesting the public, the concerts at Rochester are highly valuable for both the faculty and students of the Eastman School. Judging new scores and hearing new music unquestionably enlivens the imagination. Keeping abreast of new musical developments is a necessity for teachers of composition and their students because music written in our own time and place is bound to exert more direct influence on the immediate future than the masterpieces of the past.

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Turning to the larger implications, one is struck at once by one highly important function. Four hundred composers had the chance of hearing their works played. Also, for the past ten years or so all these works were privately recorded by the school and kept in a library there. Composers can obtain copies of their own works for private study purposes.

But composers want their music to reach as many discriminating people as possible. The programs have been broadcast sporadically but not regularly on national networks. More music-lovers and critics could profitably come from out of town to attend these sessions. . . .

In leaving money for the furtherance of American music, the late George Eastman far-sightedly remarked that if a Beethoven were discovered only once every 50 years, these efforts would be amply justified. Surely the concerts need not find their only justification in being exploratory, for beside this they help to build the foundation of musical culture which is a prerequisite for the appearance of a composer of great stature.

To broaden the scope, one might imagine an American music festival which each year was welcomed by a different city. The works might be chosen by a jury elected by musicians situated all over America, and every locality might send delegates to each festival. Such a plan would help to bring musicians together and make them familiar with music from all parts of the country, besides awakening widespread interest in American music. This project could be planned to avoid that regionalism which stands in the way of our broader development as a musical nation. The financing of these festivals might be undertaken by the musical organizations in cities where they are held.

Manila Symphony Resumes in Ruined Church

The Manila Symphony Society gave its first concert since the liberation of the Philippines on May 9 in the ruins of the roofless Santa Cruz Church, opening its season with Beethoven's "Eroica" and Dvorak's "New World" Symphonies. There were 79 players, including members of the armed forces. The audience of 1,200 included Mrs. Douglas MacArthur and ranking Army officers. Dr. Herbert Zipper, a native of Vienna, once a prisoner in Dachau Concentration Camp, was the conductor. The hall in which the orchestra formerly played was destroyed by the Japanese. The Army Special Services Division supplied the missing instruments, a copyright dispatch to the New York Herald Tribune states.

Flagstad May Return to U. S.

Kirsten Flagstad, interviewed recently in Norway, declared that she would soon visit the United States, "to see her daughter, if not to sing." Mme. Flagstad said that she had not sung in Germany, and had appeared only twice, in Switzerland and in Sweden. The soprano returned to Norway to visit her husband, Henry Johansen, industrialist, at the close of the opera season in 1940, intending to return to America, but did not do so.

Dvorak's Rusalka Sung in Detroit

(*By Telegraph to the Musical Courier*)

DETROIT.—Dvorak's opera Rusalka was an outspoken success when produced here by the Detroit Friends of Opera for the first time in English in this country, on May 27. Marguerite Kozenn scored in the title role, supported magnificently by the splendid Detroit Symphony Orchestra, conducted by Herman Adler. The staging by Richard Rychtarik achieved excellent results. The rest of the cast was effective. The audience was enthusiastic.

H. W. L.

Toscanini Gives a Million Lire to La Scala

Arturo Toscanini will give a million lire (approximately $10,000) as an initial gift for La Scala Opera, it was announced on May 24, in a copyright dispatch by the New York Post Overseas Agency. The conductor, according to his son Walter, of the National Broadcasting Co., sent a cable dispatch to the management which said: "With all my heart, I authorize my daughter Wally Castellarco to start a contribution in my name with one million lire for the reconstruction of my beloved theatre . . . I hope to do more in the future." A recent estimate of the costs of rebuilding the opera house, damaged in air raids, is $800,000.

Johnson Reappointed "Met" Director for Two Years

Edward Johnson's contract as General Manager of the Metropolitan Opera Association has been extended for two more years, according to an announcement by George A. Sloan, president of the board of directors, on May 14. The re-election was by unanimous vote of the board, which also elected to its membership Philip D. Reed, chairman of the board of the General Electric Company.

Richard Drake Saunders Weds Ann Wardell

LOS ANGELES.—Richard Drake Saunders, western representative for the Musical Courier, married Ann Wardell, in Christ Church Unity, here, on April 8, before a large attendance that included many of the leading musicians of the Pacific Coast. The bride is a writer, best known in the short story and article fields. Matron of honor was her sister, Mrs. Nat Schenkman of Kansas City.

The groom wrote his own wedding song, Troth, which was sung by Fortunio Bonanova, well-known baritone and screen actor, with Raymond McFeeters at the piano. Organ and harp music for the ceremony was given by Dr. and Mrs. Hugh Newsom. A reception followed at the home of Polly Berman, composer.

N. Y. Stadium Concerts Announce 28th Season Schedule

The Stadium concerts begin their 28th consecutive season at the Lewisohn Stadium, New York, on June 18, according to announcement by Mrs. Charles S. Guggenheimer, chairman. Artur Rodzinski will conduct and Nathan Milstein play the Tchaikovsky violin concerto on an all Tchaikovsky program. Other conductors in the eight week season are Alexander Smallens, Leonard Bernstein, Eugene Goossens, Fabien Sevitzky, Ignace Strasfogel and Franz Allers. Andre Kostelanetz conducts a special concert for Lily Pons on June 28.

Other soloists include James Melton, tenor; the Gen. Platoff Don Cossack Chorus and Dancers; Josef Hofmann, Alexander Brailowsky, Oscar Levant, Alec Templeton and Ania Dorfmann, pianists; Luboshutz and Nemenoff, duo-pianists; Erica Morini and Bronislaw Huberman, violinists; Dinah Shore, singer from the popular field, will be soloist on July 2. There will be a ballet, a Sigmund Romberg concert conducted by the composer, and a performance of Beethoven's Ninth Symphony, with Hugh Ross' Schola Cantorum under the direction of Fabien Sevitzky. The annual all-Gershwin concert takes place on July 12. Announcement of other soloists and special concerts will be made later.

ROCHESTER AND ANN ARBOR: TWO FESTIVALS

By DR. HANS F. KUPPENHEIM

ROCHESTER, N. Y.—The main musical event, and the most impressive, of the month was the fifteenth Annual Festival of American Music, commemorating the founding of the American Composers' Concerts, twenty years ago. Although much has been said and written elsewhere about these festivals, not enough can be said to extol the work Dr. Howard Hanson has done through these concerts for American music and for American composers. This year again, the festival brought not only works known and loved all over the country but also first performances of others which are valuable contributions to the treasure of American music.

Howard Hanson opened the festival with a stirring concert of the Eastman School Senior Symphony Orchestra. Very appropriately, the concert opened with Quincy Porter's Ukrainian Suite for string orchestra, a work played twenty years ago on the first of the American composer's concerts; it was performed with excellent expression. Likewise inspiring was the interpretation of Randall Thompson's second symphony of which three movements were offered. Robert Russell Bennett's suite, Sketches from an American Theatre, and Burrill Phillips' John Alden and Priscilla from selections from McGuffey's Readers were played with zest and fine colors. The climax of the evening was a thrilling and enthusiastic performance of Howard Hanson's Second (Romantic) Symphony by the orchestra, which was augmented by the string section of the Junior Symphony Orchestra; all the beauties of the score were brought to light, and a prolonged ovation greeted the composer-conductor and the orchestra. The Gordon String Quartet contributed to the festival two new works: Otto Luening's third string quartet, a very modern work, almost impossible to be appraised in its abstract conception after one hearing, and Herbert Inch's Three Conversations for String Quartet, which reminded in its delightful humor of the composer's clever Answers to a Questionnaire, played at last year's festival. Another first performance was given to Leo Sowerby's Sonata in A for violin and piano; Jacques Gordon and José Echaniz played this interesting and emotional work with complete coordination and in a wonderful style. The Quartet in C by Eric DeLamarter, and the Quartet in D by Richard Bales, offered for the first time in Rochester, were performed by the Gordons in their best manner.

The Eastman School Little Symphony Orchestra, under the baton of Dr. Paul White, offered a delightful program in an excellent and appealing performance. The new work of the evening was White's Idyl, commissioned by the local NBC station WHAM; it is a short work, as stipulated in the commission, and, like other works of Paul White, of melodic charm. Roy Harris was guest-conductor in his Chorale; Murray Panitz was the soloist in Kent Kennan's Night Soliloquy for flute; Paul Harder in Wayne Barlow's rhapsody The Winter's Past for oboe; both artists did an excellent job. Bernard Rogers' suite of fairy tales, Once Upon a Time, full of original ideas, was again a delight for the audience. Aaron Copland's Music for the Theatre likewise was given warm applause, and rightly so.

An overcrowded house in the Eastman Theatre enjoyed a delightful ballet program offered by the Thelma Biracree Ballet and the Eastman Rochester Symphony Orchestra, conducted by Howard Hanson. George Gershwin's An American in Paris was the climax of the evening; John Alden Carpenter's Central Park also proved a favorite for the audience; Camargo Guarnieri's Brasileira added the Latin style to the successful evening. Thelma Biracree, Olive McCue, Earl Kage, John Scancarella, and Robert Moeller were excellent soloists.

Choral Novelties

The final concert of the festival brought the Eastman Rochester Symphony Orchestra, the Eastman School Choir, the Eastman School Choral Ensemble, and the Men's Chorus of the Colgate-Rochester Divinity School. Dr. Hanson was the conductor, Jacques Gordon and Joseph Lupkiewicz the soloists. Three first performances were on the program. The suite from the ballet Sahdji, for voices and orchestra by William Grant Still is an interesting work, musically and rhythmically. Jacques Gordon played Robert Sanders' Violin Concerto in wonderful style. Bernard Rogers' Characters from Hans Christian Andersen proved again the rich imagination of the composer, who is a member of the faculty of the Eastman School; his delightful miniatures remind one of the likewise delightful miniature paintings by Spitzweg. The climax of the evening, and possibly of the entire festival, was the rousing performance of Howard Hanson's dramatic Drum Taps for chorus and orchestra; the impression was overwhelming, the audience rose in a prolonged ovation. Joseph Lupkiewicz was the excellent baritone soloist.

(*Continued on page 35*)

HILL AUDITORIUM,
University of Michigan, Ann Arbor.

By ALAN McLEAN TAYLOR

ANN ARBOR, MICH.—The 52nd May Festival was one of changes in personnel and programs, but 5,000 listeners at each of six concerts went home quite happy. Much credit must go to Charles A. Sink, president, and his administrative assistants for the original program and for the successful measures in bringing about the readjustments.

The Philadelphia Orchestra under the leadership of Eugene Ormandy was there, and that never failed. A few hours before the first concert it was announced that Ezio Pinza, basso, had been taken ill and could not appear, but Nicola Moscona, the Greek bass, was on hand for a later concert, accepted the assignment and sang four arias, one by Mozart, one by Rossini, and two by Verdi so acceptably that he was recalled many times and offered as an encore the Faust serenade.

The orchestra opened the program with the Weber Overture to Freischuetz, followed by the Symphony No. 88 by Haydn, both performed admirably. The event of the evening, however, was the brilliant performance of the Suite from Strauss' Der Rosenkavalier.

The second concert was an All-American evening except for the introduction of Onward, Ye Peoples, by Sibelius, "in view of the impending victory in Europe." The regular program opened with Paul Creston's Chant of 1942, marvelously played by the Philadelphia Orchestra. A Free Song by William Schuman was sung by the University Choral Union accompanied by the Philadelphia Orchestra, Hardin Van Deursen conducting. This conductor is a master in the art of training choruses and conducting them in their performance, which accounts for the success of this number so thrilling in itself. It is adapted from Walt Whitman's Drum Taps and we are to hear more of the success of this composition. The second part of the program was given over to George Gershwin and his piano interpreter, Oscar Levant, who gave a dazzling rendition of the Concerto in F major and Rhapsody in Blue, the most colorful event of the festival.

Youth Chorus Appears

On Saturday afternoon the Youth Chorus, led by Marguerite Hood, gave the cantata, Fun of the Fair, by Alec Rowley, English composer. This has been orchestrated by Dorothy James of Ypsilanti. It is not entirely convincing music, yet it is always a delight to hear the children. They responded with a lovely lullaby, Golden Slumbers.

Saul Caston conducted the orchestra in Glinka's Kamarinskaya and Prokofieff's fascinating Peter and the Wolf, Paul Leyssac in the role of Narrator. Then came another of the memorable periods of the Festival when Zino Francescatti played with orchestra Paganini's Violin Concerto, which he arranged. The audience sat enthralled and the soloist added another 5,000 admirers to his list by his incredible virtuosity.

Saturday night there was another demonstration of the readjustment necessary at this Festival. Bidu Sayao, the Brazilian soprano, who was to sing the main role in Debussy's Blessed Damozel, was ill and the whole number was cancelled. But the Philadelphia Orchestra substituted Bach's Suite in B minor for flute and strings with William M. Kincaid as soloist, giving great delight to the huge audience.

Rosalind Nadell, who was here for the contralto part in the Debussy composition, also rose to the occasion and sang two arias from Mozart's Marriage of Figaro. She is a personable young lady, a newcomer to Ann Arbor, who has a voice of lovely texture and won the appreciation of the listeners. Caston conducted the orchestra in the Beethoven Symphony No. 1 and the Brahms Second Symphony.

Sunday Programs Impress

The programs on Sunday struck a religious note appropriate for the day and for the tense situation in world affairs. Ormandy resumed his place on the podium and conducted his own arrangement of Bach's Chorale Prelude Oh, Man, Thy Grievous Sin Lament, most impressively done. The same can be said of the performance of Mendelssohn's "Reformation" Symphony, such thrilling music being heard too seldom.

After the intermission another of the superlative moments of the festival was reached when Rudolf Serkin was soloist in the Brahms Concerto No. 2 for piano. It was a breath-taking performance on the part of conductor, soloist and orchestra, including the exquisite artistry of Samuel Mayes in the lovely melody for cello in the third movement. It was a reading long to be remembered. The same high tone was maintained through the evening concert, which opened with Bruckner's stupendous Te Deum, sung by the Choral Union under Van Deursen. He expected much of chorus and orchestra, which gave much.

The Festival came to a grand finale with the performance of Beethoven's Ninth Symphony, with Eleanor Steber, soprano, Hertha Glaz, contralto, Frederick Jagel, tenor, and Nicola Moscona, bass, as soloists. Besides a stirring musical performance, it was an outstanding exhibition of coordination, the result of fine training.

Jane Boedeker, Voice Prizewinner, Was First a Pianist

Jane Boedeker, mezzo-soprano, one of the two winners of the 21st annual competition for the Walter W. Naumburg Musical Foundation Award, first studied for a career as pianist. She entered the Cincinnati Conservatory of Music in January, 1939, for keyboard study with Severin Eisenberger. She received her Bachelor of Music degree in June, 1940. The following fall she returned to the Cincinnati Conservatory as Student Dean of Women and for the next two years completed requirements for a Music Master's degree, which she received in July, 1942. She played recital and concert engagements in Cincinnati, Canton, O., Huntington, W. Va., Ashland, Ky., White Sulphur Springs, W. Va., and Barboursville, Ky. Her voice was "discovered" by Robert Powell, a member of the Conservatory voice faculty, who heard her singing in church. She began voice studies with him. On a subsequent visit to New York she sang for several authorities, including Evan Evans who advised her to try for a fellowship at the Juilliard Graduate School. She won the fellowship and continued her voice study with Mr. Evans. She has appeared in leading roles in operas at the Juilliard School and is soloist with two New York choirs. She will be introduced as a Naumburg prize winner in a Town Hall recital next season.

Brooklyn Institute Announces 1945-46 Events

Ten attractions are announced for 1945-46 by the Brooklyn Institute of Arts and Sciences for the Brooklyn Academy of Music. They are: Alicia Markova, Anton Dolin and ballet company, Oct. 30; Claudio Arrau, pianist, Nov. 20; Yehudi Menuhin, violinist, Dec. 4; Paul Robeson, basso, Jan. 8; First Piano Quartet, Jan. 22; Rudolf Serkin, pianist, Feb. 5; Argentinita, Pilar Lopez and their company of Spanish dancers, Feb. 19; Nathan Milstein, violinist, March 12; Salvatore Baccaloni and Company, in famous comedy scenes from opera, March 26; Marjorie Lawrence, dramatic soprano, April 9.

CHAMPIONING THE "SERIOUS" COMPOSER

New Gains Seen In Protecting His Rights

ASCAP IN THE FIELD OF STANDARD MUSIC

For the past six months the American Society of Composers, Authors and Publishers has been licensing its members' repertoire in the concert and symphonic field. This activity of ASCAP's—as with any innovation in a particular field—has caused much comment, pro and con, and stirred up a certain amount of emotional thinking concerning the situation. Briefly, but quite frankly, the Society submits its aims and purposes in the field of standard music.

First to be considered are the immediate factors which caused ASCAP to take steps. Foremost, of course, were the demands upon the organization under provisions of a consent decree entered into with the Department of Justice to treat all users of its members' music alike. In other words, as long as ASCAP was licensing users in the popular music field, it could not discriminate against such licensees by permitting symphonic, concert and recital organizations to have access to its catalogue under a different system.

The second important factor to influence the Society's decision to expand its licensing activities was the standard composer himself. All too frequently ASCAP membership is considered in terms of so-called "popular songwriters" as distinguished from "serious" composers. The truth is that one in every six members is a standard composer. These men and women were cognizant of ASCAP's inactivity within their own sphere of music. As a result they were inclined to regard their returns from the Society as a subsidy from the popular music field. It was the argument of standard composers that ASCAP, through the medium of licensing the user of serious music, could provide an adequate income to such composers. This, in turn, would make it possible for our native composers to devote their talents and energies to the creation of a truly representative musical literature.

Upholding American Creator's Rights

Some critics have suggested that the Society will harm the cause of American music by asking that the copyright owner's rights be observed. It is true that some organizations, using this licensing situation as the reason, will deny the American composer an opportunity to be heard. But in the long-term view, if an association such as ASCAP does not provide the creator with something more substantial than prestige, America's music will not be harmed—it won't be written. Today's standard composers, in far too many cases, are dissipating their creative talents in the allied fields of teaching, arranging, lecturing, etc.

Some two years ago that great conductor, Serge Koussevitzky, paid gallant tribute to the genius of those men and women who create the material for all musical performers. "It is time," he wrote, "to wake up to our responsibility toward the composer and to repay the debt long standing we owe him. It is high time to shake off the passive acceptance of former mistakes of our forebears, for which we now blush. An appeal on behalf of the composer," Koussevitzky continued, "is in line with deep-rooted American tradition. It manifests the true cultural standing and crystallizes the spirit of the nation."

European Composers Affiliated

The program of the Society is not, however, merely beneficial to the composer and publisher. In the long run ASCAP's licensing structure gives the user not only a tremendously fine and comprehensive catalogue to work with, but one which is constantly increasing. Through its affiliated performing right societies, ASCAP also provides the symphonic works of such eminent composers as Debussy, Ravel, Milhaud, Elgar, Delius, Eric Coates and hundreds of others. And when you consider that the works of Samuel Barber, Robert Russell Bennett, John Alden Carpenter, Morton Gould, Howard Hanson, Edward MacDowell, William Schuman, Deems Taylor, Roy Harris and a great many other distinguished composers are included in this ASCAP repertoire, it becomes apparent that a truly comprehensive body of music is offered the user.

In a recent newspaper article Louis Biancolli, New York music critic, calls attention to the growing influence of native American music, not only among our own composers, but among foreign-born composers as well. Acknowledging this trend as a by-product of World War II, Mr. Biancolli writes that, "Most predictions are that native talent will become one of the world's main music supply stations." In stressing the corollary interest in American themes, he points to the growing number of scores by such well-known European composers as Hindemith and Milhaud. He concludes with the statement that "Along with other needed commodities America is going to feed some music—and healthy, tough-fibered music at that—into the humming channels of world trade." The American Society is anxious to make this statement come true.

R. F. F.

MARKING "100 YEARS OF AMERICAN MUSIC"

in Festival at Temple Emanu-El, New York, are: seated, left to right, Dr. Howard Hanson, Miriam Gideon, Rebecca Clarke, Randall Thompson, and Werner Josten, composers; standing, left to right, Elliott Carter, Normand Lockwood, composers; Chard Powers Smith, poet and novelist; and Lazare Saminsky, composer and director of music at Emanu-El. Dr. Hanson came from Rochester and Dr. Thompson from Virginia to conduct their works in honor of the Centenary. Dr. Alfred Greenfield, Director of the New York Oratorio Society, and Mr. Saminsky led the massed choirs of Emanu-El and New York University in historical programs. (Photo by Ewing Krainin.)

BMI Distributes ACA Works

Merritt E. Tompkins, general manager of Broadcast Music, Inc., pointing to the general policy of BMI in connection with encouraging the work of serious composers, recently said:

"Under the present arrangement through which the works by members of the American Composers Alliance are now licensed for performance by Broadcast Music, Inc., the nation's outstanding composers of serious music are being given the encouragement they have lacked for many years.

"For twenty years prior to the organization of BMI, the performance of modern music of more serious intent was hampered by the lack of recognition given to the composer by existing performing rights societies in this country. Until BMI entered the scene, few of the outstanding works of our contemporary serious composers had been licensed to radio broadcasters. Only about one third of these composers were members of any performing rights society, and their efforts were limited accordingly.

"Today BMI makes available to broadcasters the exclusive performing rights of music by members of ACA, an organization formed in 1937 to further the efforts of our contemporary composers. In addition, the combined catalogues of some 800 affiliated BMI publishers, containing hundreds of meritorious works—orchestral compositions, symphonic works, chamber music, and varied forms of concert, classic and semi-classic music—are now included in this extensive library of serious music.

"It is our hope that the cooperation between ACA and BMI will prove a means of encouraging performances of this type of music, and of serving in the development of more music of a serious nature which is specifically designed for the enjoyment of radio listeners. Furthermore, the broadcasting industry now possesses the means of making unlimited use of the music which represents the work of many of the best American composers."

Argentina Opera Plans

By Jorge M. White

BUENOS AIRES. — North American readers will like to hear about the moving homage offered at the Colon on April 19, in memory of President Roosevelt under the auspices of the Executive Committee of American Organizations.

The beautiful auditorium was completely packed with an enormous audience headed by members of the Argentine Government and the U. S. A. Special Mission presided over by Avra Warren, and a large throng patiently expected to be admitted outside the main entrance.

After an excerpt from the Dvorak "New World" Symphony (Going Home), a masculine octet sang Lead, Kindly Light (Dykes) and the then subsecretary of the Ministry of Foreign Affairs, Dr. Oscar Ibarra García (now Argentine Ambassador to the U. S.), gave a memorial address in Spanish. The religious part was in charge of the Rev. Father Leo Harkins, the Rev. W. C. Poole and the Archdeacon F. O. Spanton. Mme. Sara Cesar, Colon mezzo-soprano, sang the Largo of Handel, and Cyrus Townsend Brady, Jr., gave a memorial address in English.

The impressive event ended with the singing of Mason's Nearer, My God, to Thee, and the playing of Chopin's Funeral March.

Colon Opera Season Announced

Plans for the forthcoming Colon Opera season have been announced. The repertoire is varied and select, even if the list of artists coming from abroad is still very slim. We hope it will be increased in the near future due to the happy normalization of the relations between the U. S. and Argentina.

No operatic novelty is announced, but many interesting restorations are promised. The repertory lists: Gluck's Armide, Cimarosa's Matrimonio Segreto, Debussy's Pelléas et Mélisande, Rimsky-Korsakoff's Tsar Saltan, Mussorgsky's Khovantchina Weber's Oberon, Ravel's L'heure Espagnole and L'enfant et les sortileges, Charpentier's Louise and two Argentine works, Aurora (Panizza) and Ollantai (Gaito), besides Rigoletto, Lucia, Traviata and the Manon of Massenet.

The ballet novelties are Harrild, with music by Roberto Garcia Morillo, Ma mere l'oye (Ravel), La Peri (Dukas) and Symphonic Variations (Franck) with choreographies by Esme Bulnes, Mercedes Quintana and Louis de Bercher.

As usual, the list of conductors includes Fritz Busch, Hector Panizza, Albert Wolff and Ferrucio Calusio, who prefers the conductor's podium to the general management of the theatre. The régisseurs are, as formerly, Otto Erhardt and Josef Gielen, and Hector Basaldua continues as scenery general director.

Join Peabody Summer Faculty

Hans Joachim Heinz, tenor, Frank Bibb, vocal coach, and Fraser Gange, baritone, have joined the faculty of the Peabody Summer School, Baltimore.

Hutcheson to Teach at Juilliard Summer School

Ernest Hutcheson, pianist and presiednt of the Juilliard School of Music, will teach for the first time at the Juilliard Summer School, July 2 to August 10. Mr. Hutcheson will have a class in piano literature with twelve recitals giving a comprehensive survey from Bach to Ravel; another class in criticism for performers and auditors; and one in the principles of piano playing, discussion for teachers and advanced students. Mr. Hutcheson will also give private instruction to a limited number.

Philadelphia Musical Academy to Honor Hindemith

Paul Hindemith, composer, and Carlton Cooley, composer and solo violist of the NBC Symphony Orchestra, will be honored with the degree of Doctor of Music from the Philadelphia Musical Academy at its 75th annual commencement on June 4. Harl McDonald will present the degrees, and the address will be given by Dr. W. F. G. Swann, director of the Bartol Research Foundation.

John Doe and the American Symphonist

By CHARLES HAUBIEL
Member Music Faculty, New York University

The American Society of Composers, Authors and Publishers has been greatly interested in promoting the American composer of serious, or standard, music. This generous and unremunerative policy has been in operation for as long as I have known the organization, a period of some fifteen years, and quite possibly longer.

The Society's efforts were first directed, I believe, toward securing protection for the popular composer in obtaining financial returns on the use of his music as heard by broadcast. This was most natural, since the larger part of the music sent over the air waves was popular and contemporary. When classical, concert or standard music was radioed, it was seldom by a contemporary, and when of today's vintage, it was usually the foreign composer who was chosen. Our modern, American symphonic composer was seldom broadcast until within the past five years. Therefore he could hardly be considered of financial value to ASCAP.

Consequently it has been most heartening to observe the liberality of the board of directors, who have taken as members into the organization composers who, despite their indubitable high standard, were seldom played on the air. Such persons contribute only prestige; the financial value of that commodity to hard-headed business men could hardly be much in excess of zero, particularly when it was of an intangible quality—the accolade of the cognoscenti, based on a few publications and a few concert performances which brought no revenue to the Society!

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This generous desire to support the standard composers of genuine merit has frequently been demonstrated by the classification committee. Its members have on occasions promoted a composer gratuitously, without any appeal having been made. No doubt the board realizes that from these men may be expected the music of tomorrow. Though written today, it is improbable that many performances can be secured for this music until a future time. Out of the total amount of symphonies produced, perhaps only a small per cent will become favorites and actually bring in a handsome revenue.

One might think of the support of the American symphonist of today on the part of ASCAP's board as good sportsmanship. Some part of it is likely to bring financial returns eventually. It is my belief, however, that the Society's interest in carrying these financial hazards is based on a most sincere and patriotic desire to advance our national culture and to support the many of today in order not to lose the great music of tomorrow.

In further support of the standard composer, ASCAP has given, at no little cost, national broadcasts of their members' standard symphonic works. A plan has been devised lately, too, for securing recognition and remuneration for works performed in concert halls where no broadcast is involved. If ASCAP should come out with some prize awards (performance, publication or financial) for operatic and symphonic and chamber music, I can think of nothing they could possibly add to their magnanimous support of the contemporary standard composer.

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If only more organizations could be induced to help in promoting the cause of serious American composers, through arranging for publication and performance, it might be possible to cover the ground more adequately. As matters stand now, because of a "cultural lag" (if I may coin a term), today's efforts to program serious composers are wholly inadequate. They would have sufficed years ago, but we have so many outstanding talents from all parts of our large country who show excellent training, that to quadruple the opportunities for hearings would hardly suffice.

Perhaps the responsibility for this insufficiency lies with the music-loving public, which does not insist on hearing music by Americans on every program for which it buys tickets. History shows that in every country other than Italy (where music had its earliest complete expression) musical culture was at first under foreign domination, and only after much campaigning and propagandizing was it possible for native musicians to secure a hearing. Today in our country, the performing artist has finally come into his own. The outstanding ones are (we hope) accepted on equal terms with celebrated foreign artists.

Unfortunately, this cannot be said of our native composers. If only all music lovers of every town throughout the land were to advise their local concert managers that they would appreciate hearing more American music, I feel confident the local managers, as well as the chief ones who control the markets, and the artists who are constantly touring and broadcasting, all would "fall to" in good faith and adequately present our native commposers.

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There are, of course, some artists who present contemporary Americans on tour as well as in New York, but too many seem afraid to program unfamiliar works for fear of losing engagements. The artist is sometimes advised by his manager to program only the tried and true favorites while on the road, while some novelties are allowed in New York, Boston and Chicago. It is easier to "play safe." Instead of doing Beethoven's Op. 31, No. 3, for example, the old standbys, Op. 57 and 53 are presented; instead of Schumann's Kreisleriana or Fashingsschwank we repeatedly get the Carnival; and in the contemporary group a Debussy or Ravel, or (recently) a Russian composer, is chosen in preference to excellent, distinguished, individual Americans.

So it seems to be up to John Doe to help us composers to our merited place in the sun. Won't you please become vocal, dear music lovers, and tell your local manager of concerts, or the local conductor, that you are really serious in your wish to have Americans represented on every program? Remember, we are diversified, and if you do not like experimental-atonal music, whether foreign or native, there are just as many "center" composers as there are "leftists." Conversely, if you cannot help feeling bored with a right wing composer, then ask for the center or left wing men. There are so many of all species waiting for a hearing!

Officers Chosen

At the regular meeting of the ASCAP Board of Directors recently the following officers were elected for the coming year; Deems Taylor, president; Gustave Schirmer, vice-president; Oscar Hammerstein II, vice-president; George W. Meyer, secretary; J. J. Bregman, treasurer; Donald Gray, assistant secretary, and Irving Caesar, assistant treasurer. J. J. Bregman replaces Max Dreyfus as treasurer, and Donald Gray takes over Bregman's place as assistant secretary, the only changes among the officers.

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For the first time symphonic, concert and recital organizations are able to obtain, through a single blanket contract, the entire repertoire of the American Society of Composers, Authors and Publishers.

By this step the Society provides not only the major symphony orchestras—the majority of whom are already licensed—but all other symphonic organizations as well with a plan which simplifies their use of standard musical works. A single source now gives the user a tremendously important supply of fine music. This will result in an increased use of the works of our native standard composers.

By increasing the opportunity for their music to be performed, ASCAP encourages the work of our serious composers. Too often these gifted men and women have been driven into secondary occupations because an adequate livelihood was impossible for them in their profession. ASCAP believes that this situation must be changed.

Our serious composers have a universal language at their fingertips. Let's make it possible for them to use it!

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THE CHOIR CORNER: A.G.O. Holds Music Festival

By LEON CARSON

Under wartime conditions the American Guild of Organists held its annual Spring Music Festival in New York City. Beginning May 7, it proved to be a gala week of excellent old and new organ and vocal music—and good fellowship.

The celebration opened on Monday with Choral Evensong at the Cathedral of St. John the Divine under the direction of Norman Coke-Jephcott, followed by a splendid organ recital by Bernard Piche, organist of the Cathedral of Trois Rivieres, Quebec. In the evening, service was held at the Church of St. Ignatius Loyola, directed by Dr. Reginald Mills Silby, where Gregorian music supplemented by that of Handel, Tallis, Palestrina, Victoria, Tye and Silby was heard.

Tuesday was featured by a visit to the Frank Taft Bach Gallery Collection, Montclair, N. J., a lecture at St. Bartholomew's Community House on Writing about Music by Dr. Paul Henry Lang of Columbia University, and an organ recital at St. Bartholomew's by Staff Sergeant Virgil Fox, organist of Brown Memorial Church, Baltimore. An evening service at the Lutheran Church of the Holy Trinity was directed by Dr. Henry Seibert, organist and choirmaster, where an impressive program of vocal and instrumental music was heard.

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On Wednesday an inspiring afternoon service of the choral and instrumental works of Johann Sebastian Bach was held at the Cathedral of the Incarnation, Garden City, preceded by an organ recital played by George William Volkel. The evening program included more Bach chorales, Cantatas 28, 79 and 104, and excerpts from the B Minor Mass. Vocal soloists were Margaret Daum, soprano, Pauline Pierce, alto, Charles Bergener, tenor, Gene Greenwell, bass. Maurice Garabrant organist of the Cathedral, directed this service and the assisting guest organists were Ralph A. Harris, Norman Hollett, Hugh McEdwards and George William Volkel.

Ascension Day, Thursday, highlighted a week of scintillating musical activities, beginning with a morning service at old Trinity under the direction of George Mead, featuring the Mozart Mass in B flat No. 7 and excerpts from Elgar's works. Professor A. W. Binder delivered an afternoon lecture in the Guild Hall of St. Thomas' Church on The Music of the Synagogue. This was followed by a recital by Alexander McCurdy, organist, and Flora Greenwood, harpist.

The day's activities were climaxed by the Ascension Day Service of Evensong in St. Bartholomew's Church. Despite heavy rain the edifice was crowded with music-lovers who were deeply stirred by the pageantry and singing of this unique event. Three New York choirs assisted the St. Bartholomew's choristers—Ascension Church, Calvary Church and St. Nicholas Collegiate Church—Vernon de Tar, Harold Friedell and Dr. Hugh Porter, organists and choirmasters respectively. Dr. David McK. Williams directed the 160 singers in an impressive program of Brahms, Beethoven, Schreiber and Williams compositions, and de Tar played his own arrangement of the Mulet postlude, Carillon Sortie, for organ, brass and tympani. Vocal soloists were Josephine Neri, soprano, Saida Knox, alto, Lucius Metz, tenor, and Reed Kennedy, bass.

The last day of the Festival, Friday, opened with an organ recital at Grace Church by Ernest Mitchell. Later there was an organ program of traditional and contemporary music by Ernest White, organist and choirmaster of the Church of St. Mary the Virgin. The week of festivities was concluded with the annual general meeting and dinner of the Guild at Schrafft's.

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The following national officers were re-elected for the ensuing year: Warden, S. Lewis Elmer, A.A.G.O; Sub-Warden, Seth Bingham, F.A.G.O.; General Secretary, Ralph A. Harris, M.S.M., F.A.G.O.; General Treasurer, James W. Bleecker, A.A.G.O.; General Librarian, M. Searle Wright, F.A.G.O.; General Auditors, Samuel A. Baldwin, A.A.G.O., F.A.G.O., and J. Lawrence Erb, Mus. Doc. F.A.G.O.; Chaplain, the Rev. George A. Buttrick, D.D.

Newly elected members to the Council were Robert Baker, Sac. Mus. Doc., John Holler, A.A.G.O., Philip James, F.A.G.O., and Frank E. Ward, A.A.G.O. The following members of the Council were re-elected to fill expiring terms: Norman Coke-Jephcott, F.A.G.O., Grace Leeds Darnell, F.A.G.O., Willard Irving Nevins, F.A.G.O., Hugh Porter, Sac. Mus. Doc., F.A.G.O.

The membership of the Guild numbers approximately 7,000, distributed among 135 Chapters and Branch Chapters located in practically every State of the Union. Ralph A. Harris is Chairman of the Guild National Expansion Committee, which during the past two years has functioned efficiently in the unusual membership growth.

THE ARVID SAMUELSON A CAPPELLA SINGERS

AGO Prize for Organ Work

Under the auspices of the AGO, a prize of $100, plus royalty, is offered by J. Fischer & Bro., for the best organ composition submitted by a composer residing in the United States or Canada. It should not exceed five or six minutes in length. The manuscript, signed with a nom de plume or motto and with the same description on the outside of a sealed envelope containing the composer's name and address, must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than January 1, 1946. Return postage should be enclosed.

Choir Notes

A reception of gala proportions was tendered Dr. David McK. Williams by the Rector, Wardens and Vestrymen of St. Bartholomew's Church. The occasion was the anniversary of Dr. Williams' 25th year of service as organist and choirmaster at St. Bartholomew's. Under his direction the ministry of music at this church has become one of national reputation and importance.

Verdi's Requiem was sung in tribute to the Gold Star Servicemen of the congregation at St. Mark's Methodist Church, Brooklyn, by the choir on May 27. The performance was under the able direction of Cecile Jacobson, with E. Jane Roberts at the organ. Vocal soloists assisting in this impressive service were Barbara Troxell, soprano, Lydia Summers, alto, Joseph Laderoute, tenor, and John Gurney, bass.

Dr. James Christian Pfohl, of Davidson and Queens Colleges, N. C., announces a special two-weeks session this summer devoted to sacred music. This course will be held at the Transylvania Music School Camp.

An unusual and beautifully performed program of 16th, 17th and 18th Century organ and choral music was given at the Church of St. Mary the Virgin, New York, on the evening of May 21 by the Players and Singers, Arthur Mendel, conductor. It was sponsored by the National Arts Club of New York. Ernest White was at the organ. The composers represented were Frescobaldi, Walther, Palestrina, Luebeck, Martini and Mozart.

Sacred music played an important part in the excellent concert of The Arvid Samuelson A Cappella Singers, Arvid Samuelson, conductor, in Town Hall on May 14. Now in their ninth season, these singers exhibited an exceptionally fine tonal quality as well as the ability to sing with clean diction and to acquire delightful color effects. The Spiritual and Russian groups were outstanding.

Williams for Juilliard

David McK. Williams, organist of St. Bartholomew's Church, New York, will head the organ department of the Institute of Musical Art of the Juilliard School of Music, beginning with the autumn term. He takes the place of Gaston Déthier, who is retiring.

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American Sonatina (In A Flat) ..... .75

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(Ira L. Hill's Studio)

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KURT ROGER

GENA BRANSCOMBE

LILY STRICKLAND

HAROLD HENRY
(Frank H. Bauer Photo.)

JOHN BASS

CHARLES E. KING

Grace Leadenham Austin Choral Scores Performed

Compositions of Grace Leadenham Austin are programmed frequently. The Apollo Boys' Choir, Coleman Cooper, director, sang The Sleeping Swan at the Texas State College for Women, for the Nevens Club of Dallas, and at their New York concert in Town Hall. Rain at Night was programmed by the Warwick Summer Choral under Mrs. John McClure Chase at Warwick, N. Y. At their concert at the Park Lane, New York, the Duncan School Choir offered Oh, Whistle a Song, arranged for boys' voices. A new choral number, The Old White Goose, in the style of a folksong, was premiered by the Bel Canto Choral Club at Newburgh, N. Y., Adah Mase Curran directing. Isabel Schapp, soprano, sang five Austin songs for the National Association of American Composers and Conductors at the Henry Hadley Studios, New York. A group of five songs called Garden of Sweet Romance was presented by Helen Arthur, soprano, before a New York audience, and Lela Saling sang A Mother's Prayer.

Erno Balogh Compositions Heard on Radio

Presentations of Erno Balogh's compositions during the past year included radio programs on WQXR and during WNYC's American Music Festival. His orchestral Portrait of a City (to be published this summer) is scheduled for several performances next season, as is Csardas for String Quartet. Before the fall, Mr. Balogh plans to finish uncompleted piano pieces, songs for women's chorus and mixed chorus, a short orchestra work called Dance, and to orchestrate his Rhapsody for Violin and Orchestra from the present piano score.

John Bass Combines Composing and Hobbies

John Bass's compositions show the influence of his Viennese birth and background. Although he has lived in America for many years, he plays the piano with the inimitable Viennese touch which became familiar to him when Alfred Gruenfeld played in his father's home. He composes in the same style, his music having the flavor of charm, elegance and optimism, and inclining to three-quarter time.

Mr. Bass, a successful business man, has many artistic avocations. On the walls of his home in Rye, N. Y., hang paintings by famous artists. He himself paints and has exhibited his work in many American galleries. He has a photography laboratory where he works on new methods of color reproduction. Television experiments are another hobby.

Borowski Symphonic Works Have Frequent Hearings

Felix Borowski, Chicago composer, is not one of those creative musicians whose works, having received a solitary performance are never heard again. Yet at least one of his scores—a tone poem Ecce Homo—produced at New York in 1924, lay in the composer's portfolio 14 years before it was rediscovered. Given by the Illinois Symphony at a Good Friday concert in 1938, the piece made so marked an impression that the late Frederick Stock put it on a program of the Chicago Symphony. That organization repeated it the following season, with Hans Lange as conductor; then it was played by the San Francisco Symphony under Pierre Monteux, who repeated it at a Ravinia Festival concert. Last season the score was given by Nicolai Malko, and other performances are scheduled next fall.

SALLY LEFF

Borowski's Second Symphony, produced originally at Los Angeles, was put into the repertory of the Chicago Symphony, which has given it in three different seasons, under Stock, Lange and Defauw. It was played at Cincinnati under Goossens, who repeated it at Ravinia. Meanwhile the Chicago composer has finished a new symphonic work, Requiem for a Child, which Désiré Defauw produced last March, and which is scheduled for performances next season.

JOHAN FRANCO

Gena Branscombe Compositions Popular

Gena Branscombe is the composer of many choral and orchestral works, some hundred published songs, and instrumental pieces. Among new works is Coventry's Choir, first performed at Town Hall last season, broadcast over the Mutual network on WNYC during National Music Week, programmed by the Women's Club Choral of Queens Village, Evelyn Lehr, conductor, and by the Branscombe Choral at Riverside Church. Sun and the Warm Brown Earth was sung by the Brooklyn Morning Choral, Herbert Stavely Sammond, conductor; Golden Hill Chorus, George Mead, conductor; Thursday Musical Club of Schenectady, Elmer Tidmarsh, conductor; and at the New Jersey Federation of Music Clubs Choral Festival. Miss Branscombe's arrangement of the Fair Scene from Delius' A Village Romeo and Juliet was sung by the St. Cecilia Society under Hugh Ross. A first performance of her arrangement of the Bridesmaid's Scene from Kodaly's Hary Janos was given at Town Hall. Other arrangements, all currently performed, include The Girl I Left Behind Me, The Campbells Are Coming, Fairest Lord Jesus, Annie Laurie, Tenting Tonight and Battle Hymn of the Republic. Nelson Eddy sang her original carol, Hail, Ye Tyme of Holiedayes.

Cadman Writes Novel Scores

Charles Wakefield Cadman has finished the scoring of his composition for cello and orchestra, A Mad Empress Remembers (based on the tragedy of Carlotta and Maximilian), written for and dedicated to Gregor Piatigorsky, who will feature it on his forthcoming programs. The work, soon to be published, was introduced in Hollywood in January, 1944, played from manuscript for cello and piano by Kurt Reher, cellist, and Emil Danenberg, pianist, at the Evenings on the Roof series.

Cadman goes to the MacDowell Colony this summer to complete an orchestral composition. Always one of the most interesting and important figures in American music, the busy years dull neither his activity nor his enthusiasm. Mr. Cadman's valuable contributions to Americana, such as his research into folksongs and his great work in North American Indian primitives, his operatic and orchestral scores and his community service continue to find new outlets. He was one of the founders of the Hollywood Bowl Concerts, member of the Society for the Promotion of Opera in English and at the moment is coaching and advising several of the budding young composers of the day.

(*Continued on page 27*)

JOHN HAUSSERMANN

Composer of

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"gave audience in Kleinhans Music Hall conversational food for some time."
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Ronde Carnavalesque for Orchestra (In manuscript), opus 29

"jovially expressive music."—*Cincinnati Enquirer*
"a whimsical musical moment for everyone to enjoy."—*Cincinnati Times Star*

RADIO NEWS
by William Taylor

DANCING FOR TELEVISION.

Pearl Primus in her modern versions of native dances in the American Broadcasting Company's initial series of television programs over Dumont Television Station WABD, entitled On Stage Everybody. One of the most dramatic effects attained during this performance was the superimposition of the dancing figure of Miss Primus on the face of a tom-tom, so that the beating hands and the movement of the dancer were perfectly synchronized visually as well as aurally. (Photo by Larry Colwell.)

The Marriage of Music and Television

It is generally conceded that television will give a fascinating new dimension to broadcasting, and there is no question that the new medium is forging to the front with startling rapidity. As it expands, all types of entertainment are going through a sprucing-up process in order to be as attractive as possible to the formidable infant.

Music, an aural medium is very likely, however, to have a difficult time securing a place in television, comparable to the position it holds in other present day entertainment, for television is visual.

Rich enjoyment can be found in listening to a symphony concert with your eyes closed. Singers and instrumental soloists, along with bands and orchestras of radio, can be fully enjoyed without seeing the performers. At the moving picture houses, music is heard only when it drifts or is forced into the plot; otherwise it drops off into a mood creating or plot accelerating background But all this is far from an acknowledgment that music is foredoomed to defeat as a type of television entertainment. Rather it is a challenge to the creative mentalities in television programming and in musical circles.

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There is no gainsaying that symphonies, bands and concerts aren't necessarily "bang-up" visual entertainment, but they may be given their proper and important roles in backgrounds. Take time to measure the boundless store of operettas, from Gilbert and Sullivan to the Broadway hits of a few years ago, and, at the same time, consider the beauty of opera and the ballet, which are significant forms of musical expression. All of this wealth of entertainment must be streamlined and polished to a new brightness and weighed in the terms of camera angles.

Then let us consider the singers and their relation to the television media. Unless their features and gestures are extraordinarily mobile, they aren't likely to make visual fare dramatic and exciting for more than a few minutes at a time. But the camera needn't be trained on the artist throughout the performance. It may range from the singer to a dramatized action illustrating the theme of the song which is being performed, with the other members of the cast listening. There may be atmospheric suggestions of the mental images inspired by the songs in the minds of the other participants. There may be long shots, interpolated film clips and studio fare, all during the song performance. Indeed, the song can weave the lot of them together.

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Musicians, too, can be similarly treated. Trick camera shots may be made of pianists with two cameras photographing the keyboard of the piano from opposite sides and superimposing the images on the television screen in the form of a striking "X."

Some performers, with unusually expressive features and showmanship, have no difficulty in satisfying the television audience unaided for extended periods of time. Charming television performances of boy-choirs have been broadcast, for example, with the camera closing up on the young faces, watching the bewilderment of a boy who loses his place, finds it, and settles back into the angelic face-set of the choralist. A harpist may make a beautiful picture photographed through the harp strings. The violinist's dexterous fingering lends itself to "close-ups," especially when supported with vivid spot lighting.

There are many ways in which music can be made a satisfying visual medium. These must be explored, perfected, made as valid and as valuable as possible and then "sold" to television programming agencies by the representatives for participants in the medium. The latter are active partners in that task of the advertising agencies and television stations eagerly seeking fresh, effective television material.

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But the visual application of music to television holds only one aspect of its future. It would be extravagant and foolish to despise the enormous potential offered by television to non-visual music. Music can serve television, much as it has aided radio, in helping to pare down time needed to tell a story, and as an instrument for time and space transition. It may keep the ear satisfied during the showing of silent films on television, or during those portions of productions in which the plot is carried forward by pantomine alone.

Theme music will be as effective a trade mark for a regular series of television programs as for radio serials. In fact, it's entirely conceivable that staff composers with access to the tremendous record libraries and standby musicians will be as basic a part of television as they are in radio.

Music is the most satisfactory background worked out yet for the weekly periods in which test patterns are shown on the television screen. If the story is well told in pictures, speech is entirely unnecessary to the plot.

Right now the only music being broadcast on television is from recordings because of the ban imposed on live television performances by James C. Petrillo, pending the resolution of standard, lasting relationship between the television industry and musicians. It is a rest period which should not be wasted. Musicians of all types might well begin translating their talents to television's terms.

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Toscanini to Conduct 16 Concerts of NBC Symphony

The NBC Symphony Orchestra, under the batons of Arturo Toscanini and other noted conductors, will be sponsored over the NBC network for the third consecutive year by General Motors, beginning Aug. 1, 1945, according to an announcement made by Alfred P. Sloan, Jr., chairman of General Motors, and Niles Trammell, president of NBC. Maestro Toscanini will direct a total of 16 winter season "General Motors Symphony of the Air" concerts. (Sun., 5:00 to 6:00 p. m., EWT). Guest conductors, yet to be named, will share in the year-long series. The Spring and summer broadcasts will continue to be conducted by Dr. Frank Black. Prominent soloists will participate in the air concerts. The third year's plans of General Motors sponsorship include continuance of the brief, informal talks of scientific interest by Charles F. Kettering, vice-president of General Motors and directing head of its research laboratories. All concerts will originate in Studio 8-H, Radio City, and be given again before invited audiences.

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Fortune Gallo on the Air

The impresario of the San Carlo Opera Company, Fortune Gallo, who for many years has turned the spotlight on operatic artists, basked in the glow of the limelight himself with considerable success when he was guest on Walter Preston's weekly Sunday series, the Show Shop (WOR, 12:00 to 12:30 p. m., EWT). Preston and Gallo reviewed the latter's colorful career, and the broadcast was interspersed with recordings of arias from the operas in the San Carlo repertoire, scheduled for the company's eighth annual season in the Rockefeller Center Theatre, which opened on May 16.

CBS Celebrates Third Year Of Networks of the Americas

Although the skies were grey and the rain falling on Saturday afternoon, May 19, the Columbia Broadcasting System brought the illusion of sunshine and the gaiety of Southern climes to the Sert Room of the Waldorf-Astoria with a reception commemorating the third anniversary of the CBS Cadena de las Americas (Network of the Americas). A special broadcast was aired for the guests of the Viva America program (Saturdays, 5:30 to 6:00 p. m., EWT). Artists participating on the program were Vera Holly, Nestor Mesta Chayres, Elsa Miranda, the Troubadors of Song, Los Panchos, the Celso Vega Quintet and the Viva America orchestra, under the direction of Alfred Antonini. The bill was top ranking in verve and musical excellence.

Among the guests besides the press and CBS personnel were: Fulgencio Bastista, former President of Cuba, Cayetano de Quezade, Consul of Cuba, Mrs. C. Palma, President of the Chile-American Association; the Countess of Covadonga, of Cuba; Countess Yvonne de Saint-Cyr; Danton Coelho, of the Brazilian Treasury Delegation; Jose Emilia Obregon and Robert Cruzalaguy of the Peruvian Radio Network, and many other South Americans.

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Musical Bouquet Delightful Program for the Summer

A new show which premiered on April 22 is titled Musical Bouquet (WJZ, Sundays, 4:00 to 4:30 p. m., EWT). Two effective vocalists, Paul Frenet, baritone, and Lois Marlowe, soprano, are featured, along with an excellent orchestra, ably conducted by Earl Sheldon. The music is on the lighter side, with the programs exceptionally well selected and balanced. The show is ideal summer entertainment. Tune in; you'll enjoy it!

•

Beecham Will Return To Britain for Concerts

Sir Thomas Beecham, scheduled to direct an all-American program via the Blue network Summer Symphony broadcast on May 19 (Saturdays, WJZ, 4:00 to 5:00 p. m., EWT), was obliged to cancel the engagement of that week and the succeeding one because of a seriously sprained ankle. The accident occurred while the conductor was en route from San Francisco to New York, having fulfilled engagements during the Peace Conference.

In his stead, Alexander Smallens directed the broadcast, which included the deferred radio premiere of Virgil Thomson's Symphony on a Hymn Tune. Another feature was a performance of Courtlandt Palmer's Concerto for Piano and Orchestra, with the composer as piano soloist.

Sir Thomas, with Lady Beecham, is returning to England shortly, where he has a busy summer season booked. In the middle of June he will direct the Liverpool Philharmonic, returning the same month to London to lead the London Philharmonic at Albert Hall. Shortly thereafter he leads a series of broadcasts with the BBC Symphony. He is taking many American symphonic scores back with him for performances with the London Philharmonic. When he returns, he will bring several English orchestral compositions for performance in America.

•

. . . **Elizabeth Gould**, pianist, in program via WNYC, May 26. . . . **E. Power Biggs** offered Mozart Rondo for Organ, woodwind and strings, via CBS May 27.

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"The Tired Cowboy" "Eighth Psalm"
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TELEVISION

Jean Dickenson, Youthful "Nightingale of the Air"

Jean Dickenson is one of those fortunate persons abundantly endowed by Nature. Not only does she possess an unusual coloratura voice, well known to patrons of concert, opera and radio, but with her wavy brown hair, hazel eyes and the kind of figure most women envy, she could easily be mistaken for a Powers model or a Hollywood star. Still in her early twenties, she is affectionately dubbed by her radio audiences "the Nightingale of the Air," and is virtually a radio institution. But her activities are by no means limited to the air waves. She made her operatic debut at the Metropolitan in January, 1940, and is heard throughout the United States and Canada both in recital and as soloist with symphony orchestras. This season she begins her eighth consecutive year as the star of one of radio's perenially popular programs, the American Album of Familiar Music (WEAF, Sundays, 9:30 to 10:00 p. m., EWT). A record in itself. The young singer attributes her exceptional success to "lucky breaks"—and she means it! It is not hard to understand her popularity with audiences, for besides her fine talent, she has a graciousness and vivacity of manner that make friends for her easily. Everything about her is quiet, calm and sincere. When she talks, she is gay and friendly, with a sense of humor, you realize, must have made the world her "oyster" while she trekked around it.

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Jean was born in Montreal one winter when the temperature was 40 degrees below zero. Then she was swiftly transported to India, where the thermometer often hovers around 120. This hegira happened because her father is a mining engineer. With his kind of a job, she has always been on the move since her earliest childhood. Consequently she is inured to long tours and quick hops across country to keep engagements.

Her babyhood was spent in India. She attended grammar school in New York and high school in Denver. When she was about 16 years old, she had just begun to sing and had entered the Lamont School of Music in the Colorado city.

When the family again packed their trunks to move on, Jean stood her ground. She stayed on in Denver and lived at the school. While still in attendance there, she was offered her first chance for a radio career. One Christmas she came to New York to visit her family, and during her stay, she had several radio auditions.

"They offered me a contract at once," said Miss Dickenson, "but not realizing just what an opportunity it was, I said, 'Thanks awfully,' and returned to finish school and get my degree."

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Only a short time after her return to Colorado, the flattering radio offer was completed with a compromise. She was to continue her vocal studies and broadcast on a coast-to-coast hook-up from Denver. For several months she sang grand opera arias and musical comedy on a program titled Golden Melodies. It wasn't a top-notch show, but Jean refers to it today as a "grand break."

In 1935 she came to New York and appeared in sustaining broadcasts for NBC, followed by a number of commercial programs. Then she went to the West Coast for a series of radio engagements. "When I went," she laughed, "I swore I wouldn't wear slacks or dark glasses, but in one week I went completely Hollywood. You just can't help it."

On the way back to New York, she stopped off long enough in Denver to sing Gilda in Rigoletto. When she was met at the train in New York, she was greeted with the news that she had been signed as a featured singer on the American Album of Familiar Music. Her voice recording was one of the 150 listened to by the sponsors. She got the engagement before they even saw her.

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In spite of her busy schedule of activities, Jean has found time to give her services generously to wartime causes. She has sung for all branches of the Armed Forces, which includes practically every military hospital in America and Canada. As a matter of fact, she has made more appearances in Canadian institutions than any other artist from the States. She is the proud possessor of a trunkful of decorations, and has autographed so many plaster casts that she has lost count of them.

"At first, I found it difficult," she said, "to sing for the hospitalized men. I was worried about the kind of songs they would like, but I quickly discovered that I was taking the whole thing too seriously. Then I found all I had to do was to relax, more or less, and let my common sense guide me. Singing for the armed forces," she continued, "is much like an appearance in a night club, where the audience reaction is honest. An entertainer's reputation doesn't count, but what you deliver does. The boys don't want you to feel sorry for them. They want you to sing as if you were having fun, and they are having fun with you."

Jean learned that when many soldiers return home, they are imbued with a deep religious sense of humbleness. They give thanks to God that they are home again.

"I, too, feel humble and thankful," she said, "that I have the privilege of helping to bring smiles to their faces, and a look of happiness to their eyes, after the dreadful, dark days they have been through."

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CBS Stradivari Orchestra Features Rare "Strads"

If you want to enjoy an unusual musical program, performed by one of the most unique orchestras on the air, tune in on the Stradivari Orchestra, under the direction of Paul Lavalle (WABC, Sundays, 2:00 to 2:30 p. m. EWT). This orchestra is unique, not only because it is composed of the best players available from Symphony groups, but it is the only radio aggregation that has ever featured an ensemble of rare and priceless Stradivari violins, including a "Strad" viola and 'cello, which are loaned from three noted collections. Paul Lavalle is well known on the air, not only as a versatile conductor, but as a composer and arranger of distinction. Besides directing, he supervises the arrangements of all the scores. The featured soloist is Tenor Harrison Knox, with violin solos performed by Jacques Gasselin, concertmaster of the orchestra. To dial-tuners who appreciate a happy blend of classical and lighter music, this program is "tops."

JEAN DICKENSON inspires a happy smile for a wounded "vet" at Chorley Park Military Hospital in Toronto.

Radio Notebook

Pearl Harbor to V-E Day war effort on CBS networks totals 9,899 hours. Over 50,000 programs either informed the nation on the course of the war or urged it to the necessary work and sacrifice that brought victory in Europe, and now seeks the same in the Pacific . . . . the huge RCA sign atop the RCA Building in Radio City, unlighted since the black-out went into effect on December 11, 1941, is again visible over most of the New York area and far out at sea, since lighting restrictions were removed following V-E Day. More than 900 feet above the street level, the sign, which was installed in 1937, is the highest of its size in the world and is one of New York's night-time landmarks. . . . **Jeanne Therrien** broadcasted from Montreal, on May 9 and 10. . . . **Nelson Eddy's** mother was his Mother's Day guest on CBS Electric Hour, May 13 . . . . **Bidu Sayao** made 4th appearance this season as soloist on NBC Telephone Hour, May 14 . . . . **San Carlo Opera's** Center Theatre premiere broadcast via WNYC, May 16 . . . . **Jacques De Menasce,** composer-pianist, heard in program via WNYC, May 20 . . . . **Patrice Munsel,** vacation bound, bade Family Hour show adieu, when she offered song favorites of her first broadcast year, May 20 . . . . **Andor Foldes,** pianist, soloed via WABF on May 20, 21 and 28 . . . . **Rose Bampton, Conrad Thibault, Marcel Hubert** starred in special WQXR War Bond Drive, May 21 . . . . **Igor Gorin** guest on Voice of Firestone program, May 21 . . . . **Helen Traubel** highlighted on Telephone Hour, May 21 . . . **H. Leopold Spitalny** shared Serenade to America podium with **Nan Merriman** and **Robert Merrill** featured soloists on May 21. . . . NBC Music of New World program saluted Los Angeles with opera and movie songs, May 24.

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THE DANCE: More U. S. Scores Commissioned

Writing for the theatre has always been considered one of the most satisfying mediums for the composer, and ballet has been no exception. However, due to one reason or another, the managements and choreographers of the major ballet companies have shied away from the possibilities of original scores and continued to use inferior orchestral arrangements of piano music or hashed and rehashed orchestral music.

For example, this season alone has given us many new works by Nijinska, but not one new score. She has used the Brahms-Handel and Brahms-Paganini Variations, Pictures at an Exhibition, Rachmaninoff's Polka, etc. Massine came forth with the Beethoven Sonata, Op. 27 No. 2, an idea which should have been discouraged instead of produced. But there is reason to believe a new and healthier trend is developing.

This season has also brought more new scores inspired by choreography than we have had in many a year. First, the ill-fated Ballet International produced two excellent scores—one by Gian-Carlo Menotti and the other by Paul Bowles. It would be interesting to hear them as "straight" symphonic fare, for it is very possible that their musical strength could carry them on their own; at least that would be one way of finding out.

Then came the Frankie and Johnny score by Moross; though not new, the ballet was seen for the first time in New York as produced by the Ballet Russe de Monte Carlo. Building his work on folk tunes, the gifted American composer has provided a meaty score that could easily stand the test of being heard alone.

For its Spring season, Ballet Theatre gave us the long awaited Undertow. This aroused more than passing curiosity since it was the first original score used by Antony Tudor and also the first ballet music by William Schuman. Neither let the public down. The ballet was strong and gripping in its melodramatic way and the score has power and intensity.

For Martha Graham, Aaron Copland produced a score, Appalachian Spring, which won for him the Pulitzer Prize and Hindemith's first Graham assignment, Herodiade, can be chalked up as a success.

Excluding the Moross work, which really was not new this season, there have been five premieres of ballets with commissioned scores by contemporary composers in the U. S. This is an encouraging number, and we hope that by next year at this time it will have been doubled.

Graham Premieres New Works

On May 4, Martha Graham and Dance Company opened a week's engagement at the National Theatre. The reception was such that an extra performance had to be arranged in order to take care of the crowds. Standing room was sold out for every program.

Appalachian Spring had its first New York performance on the opening night. This was one of the works commissioned by the Elizabeth Sprague Coolidge Foundation last fall. With music by Copland, an imaginative set by Isamu Noguchi, and costumes by Edythe Gilfond, Martha Graham has designed a superb piece. It moves like one magnificent painting. The story, concerning a man, a woman, the building of a home with joy, love and prayers, unfolds in a simple, direct and human way. Everything is just right, as it should be, and it is Graham at her best.

The cast, all of whom danced and acted with deep understanding and conviction were, May O'Donnell (Pioneering Woman), Merce Cunningham (Revivalist), Nina Fonaroff, Marjorie Mazia, Ethel Winter, and Yuriko (Followers), Erick Hawkins (Husbandman), and Martha Graham (Bride). Salem Shore, Graham's solo which she premiered last year, and Deaths and Entrances accompanied the new work.

Hindemith's Herodiade

Herodiade was given for the first time in New York on the following evening. This work is in direct opposition to the former. It is cold, mysterious, and highly dramatic while the Appalachian Spring is warm and human. Martha Graham (A Woman) gives full vent to her feelings in imagining all the agonies of a woman's life as the mirror provokes images of the past and fragments of dreams, until finally, with self-knowledge, comes acceptance of her mysterious destiny. As she advances to meet the unknown, the curtain descends. May O'Donnell (Her Attendant) danced and acted the difficult part with intelligence and distinction. The Hindemith score added to the mysterious quality of the work and was interesting musically. Edythe Gilfond and Isamu Noguchi were again the collaborators for the costumes and set.

The other two new works, both solos, were Erick Hawkins' John Brown and Merce Cunningham's Mysterious Adventure. Neither came up to the standards set by the other works. The Hawkins opus was too obvious in its message and choppy in composition while there is nothing in Mysterious Adventure that gives Cunningham opportunity to display his unusual gifts. Letter to the World and Every Soul is a Circus completed the list of works presented during the week. Louis Horst directed the orchestra excellently. As a whole, the week was entirely and utterly successful and one looks forward to the possibility of another season in the fall.

Valerie Bettis at the Adelphi

Valerie Bettis, assisted by six dancers, gave her first Broadway concert at the Adelphi Theatre on May 13. Miss Bettis is one of the most gifted and attractive of the younger dancers today. Her technique is infallible, she is vibrant and exciting. As yet, her style is too tense, almost bordering on the neurotic side and her handling of groups is unimaginative and lacking in direction. The two solos, Desperate Heart and Daisy Lee, A Dance-Play, are still her best and most thrilling compositions. She has a keen sense of drama and this talent is particularly evident in Daisy Lee. Theatrics provided an opportuntiy in the lighter vein, and though the ideas could have been developed further, Miss Bettis revealed a feeling for satire; the group choreography in this work was a little more definite in form.

With the exception of one piece by John Cage, the music was composed by Bernardo Segall and Paul Bénet, who was also the accompanist. Narrators and commentators were Albert Speed, Bert Freed, Susan Barnes, Jean Stapleton, Lillian Little, and Virginia Donaldson. Heading the list of assisting dancers was Paul Sweeney. Others were Helen Douglas, Doris Goodwin, Helen Waggoner, Anne Wayne, Frank Westbrook and Duncan Noble. The house was filled to capacity with an audience that applauded the dancer enthusiastically throughout the evening.

Dance News

Arthur Mahoney and Thalia Mara trained the ballet and also appeared in Vienna at Night, a Strauss operetta produced at Carnegie Hall recently . . . . La Meri presented the Hawaiian ballet, Ea mai Hawaiianuiakea, and Swan Like in the Hindu dance idiom on May 15 and 16 . . . . Nelle Fisher and Welland Lathrop appeared with their group on May 20 at the Y. M. H. A. . . . Eleanor King will be the dance director at the Perry-Mansfield Theatre Workshops at Steamboat Springs, Colorado, this summer. . .

Metro - Goldwyn - Mayer has bought Angna Enters' Silly Girl . . . . Kathleen Hinni and the American Dance Group are to present programs at the Humphrey-Weidman Studio on June 2, 4, and 5 . . . . Maria-Theresa presented a program dedicated to the birthday of Isadora Duncan on May 26th at the Dance Players Studio . . . . Credit should have been given to Lux Elsner for the Sarangi and Rudra-veena pictures illustrating the Music in India Story by Wasantha Singh, in the April 15 issue.

Oscar Wagner Receives Doctorate

The 68th commencement of the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, was held on May 23 at the Bellevue-Stratford, Philadelphia. Olga Samaroff made the address, David W. Measuroll, president, bestowed diplomas and degrees. Oscar Wagner, Dean of the Juilliard Graduate School, was awarded the honorary degree of Doctor of Music. The musical program, opened by a two-piano version of the Star-Spangled Banner played by Charlotte Schreiber and William Partsch, brought Mervin Berger in a Bach Toccata; Nadia Koutzen in the first movement of Tchaikovsky's Concerto for Violin and Orchestra, with Inez Koutzen at the piano for the orchestral part; Natalie Ryshna in the first movement of the Beethoven Concerto in E flat for Piano and Orchestra, with Harriet Wingreen supplying the orchestral part on a second piano; Dorothy Overholt in Brahms, Nordoff and Griffes songs, with Cary McMurran at the piano; Margaret Barthel in Chopin and Prokofieff numbers; Catherine Tyn in Rimsky-Korsakoff's Fantasy on Russian Themes for Violin and Orchestra, with Doris Dickens at the piano (violin and piano version by Fritz Kreisler); and Tully Moseley in the Ravel Concerto in G for Piano and Orchestra, Anley Loren at the second piano.

THREE BALLETS BY AMERICAN COMPOSERS.
Below, décor by Raymond Breinin for Undertow, with music by William Schuman and choreography by Antony Tudor; lower center, Nana Gollner and Hugh Laing in a scene from that work, produced this season by Ballet Theatre. (Setting by Colten Photos, courtesy of the Downtown Gallery, N. Y.)

MARTHA GRAHAM AND ERICK HAWKINS in Appalachian Spring. (Arnold Eagle Photo.)

RUTH PAGE'S FRANKIE & JOHNNY given by Ballet Russe de Monte Carlo.

Bethlehem Has 38th Festival

BETHLEHEM, PA.—Despite occasional showers, the 38th festival of the Bethlehem Bach Choir drew the usual large audiences on May 18 and 19. Packer Memorial Church was crowded and an additional audience heard the programs in an adjoining gymnasium, where loudspeaker facilities were installed. Dr. Ifor Jones conducted the chorus of 250 in Cantata No. 78, Jesus, Thou My Wearied Spirit, a group of instrumental sinfonias, and the first part of the St. John Passion on the first afternoon, and completed the latter work that evening. The usual performance of the Mass in B minor took place at two sessions on Saturday afternoon.

Soloists for the series were Ruth Diehl, soprano; Lilian Knowles, contralto; Victor Laderoute and Lucius Metz, tenors; Edwin C. Steffe and Justin Williams, basses. The accompaniment was played by 42 members of the Philadelphia Orchestra and by E. Power Biggs, organist. A special feature was a Saturday morning session in the Packer Church, when The Musical Offering, which Bach composed on a theme by Frederick the Great, was played by a small ensemble composed of Alexander Hilsberg and Alexander Zenker, violins; Samuel Lifschey and Samuel Roens, violas; Samuel Mayes and B. Gusikoff, celli; William Kincaid, flute, Marcel Tabuteau, oboe, F. Del Negro, bassoon, and John Minsker, English horn, all of the Philadelphia orchestra; and Miss Knowles sang four songs from the Schmellis Gesangbuch and an aria from Anna Magdalena Bach's Notenbuch.

Novelties on Friday

The first afternoon session started the festival on a relatively high note, as the program held novelty and some particularly moving moments. In the cantata, the soprano-contralto duet, We Hasten, was given to the entire feminine ensemble. The tenor solo of Mr. Metz was capably done, and the bass one of Mr. Steffe dutifully, but the latter singer did not possess the virtuosity for some of Bach's florid vocal lines. The instrumental works heard were excerpts from Cantatas Nos. 75, 182 and 203, from the Easter Oratorio and finally the 6-voice *ricercar* from the Musical Offering. There was particularly beguiling interplay of flute, violin and strings in the seraphic sonata from Cantata No. 182. After this portion of the program, the chorale, World, Farewell had its annual hearing.

In the St. John Passion, the great meed of recitative was sung with devotion by Mr. Laderoute, though in the evening session his voice showed the strain of the assignment. Miss Diehl sang her aria in Part II with impeccable musicianship and dulcet clarity of tone. Miss Knowles' singing of the contralto aria was notable for its warmth and comprehension, and Mr. Williams's one contribution, the bass aria with choral interjections, was done with notable ease and flexibility. The group singing was dramatically convincing and of great sonority, particularly the opening and the final choruses.

Mass Stirs Audience

The performance of the Mass was one of the finest in some years, according to the general testimony of Bach Festival veterans. Dr. Jones led his singers through the earlier sections with greater deliberation than has been his wont in some previous seasons. The four soloists were a well balanced quartet. Miss Knowles was in radiant voice and gave emotional power to her three solos. Miss Diehl showed the exactness of phrasing and nuance that distinguished all her work, and provided superior tone qualities in her various duets. Mr. Metz scored with robust voice and emotional conviction in the Benedictus, and Mr. Williams, while seemingly not always perfect in intonation in his two taxing solos, showed a manly voice and considerable authority of style. This was the first appearance on the festival programs of both the men, and they proved worthy additions.

The choral performances were superb in many instances, such as the Qui tollis in the Gloria, and throughout the latter half of the afternoon. The instrumental playing by the skilled Philadelphia Orchestra soloists previously mentioned, as well as of Saul Caston, trumpet, and James Chambers, French horn, were of a high calibre. Chorales were played from the tower before each session by the Moravian Trombone Choir. A unique festival gathering again included many prominent persons in music and other fields. R. M. K.

WINIFRED HEIDT
(Photo by Bruno of Hollywood)

LUBA LENKO, from the studio of Maestro Philippenko, made her first New York appearance on May 12 at a benefit for medical aid to Russia.

I See That

The Britt Trio—Viola Wasterlain, Conrad Held and Horace Britt—played 35 concerts this season in California, the Northwest, Canada and the South. They are preparing new programs for the forthcoming third successive transcontinental tour. L. E. Behymer, Los Angeles impresario, has engaged them for the third time in as many seasons.

Stanley Chapple conducted Haydn's Creation on May 23 in Buffalo. This summer he returns for the fifth consecutive year to conduct all concerts of the St. Louis Little Symphony Orchestra in St. Louis.

The General Platoff Don Cossacks will appear at the New York Lewisohn Stadium on June 25; at Philadelphia's Robin Hood Dell on June 28; and at the Watergate in Washington, D. C., on July 1. All are re-engagements from last summer.

The Randolph Singers, who present vocal chamber music of all times and countries, have been added to the artist list of The National Music League.

Prof. Angela Weschler and her students broadcast on May 28 over WNYC, the last in their series of piano and lecture recitals entitled Study Music and Enjoy It.

Frank Douglas, baritone, artist-student of Lucile Kellogg, sang at the Fifth Avenue Hotel and at the Walters Club in Bridgeport, Conn.

Grace Moore will leave soon to entertain American troops overseas. Her group also includes Nino Martini, tenor; Joseph Haber, violinist; and Warner Bass, accompanist, who is a veteran of World War II.

Thekla Hollingsworth has written the words and music to a song, The Gateway to Life, dedicated to our fallen heroes in the present conflict. Mathilda Burling, national president of the American Gold Star Mothers of World Wars, Inc., writes: "May we hope that the words and thoughts expressed in this song will be a great consolation to all who are bereaved through the loss of a loved one in this terrible global war."

Pierre Monteux has been added to the list of guest conductors for the coming season of the Philadelphia Orchestra.

Morris Neway of the Collegiate Chorale has just been appointed director of the newly formed Hargail Chorus, a group of 20 mixed voices. The Chorus will perform programs of contemporary choral and folk music. Its first recording scheduled for Hargail Records is to be a group of Five Songs on Old Texts for mixed voices by Hindemith.

Norman Jolliffe has taken time out from an active teaching schedule to fill a number of concert engagements. He sang for the Women's Club in Middletown, N. Y.; Kempis and Kiwanis Clubs, Newark; with St. Bartholomew's and St. George's Church Choirs in the St. Matthew Passion; with the Easton (Pa.) Oratorio Society in The Messiah and Elijah; and with the Handel and Haydn Society of Allentown, Pa., in The Messiah and The Creation.

Herbert Janssen is now making recordings for Columbia of Walkuere, Meistersinger and an album of Grieg songs.

Eight recitals were given by advanced students at the Mannes Music School, New York, in May. The series brought Eva Viarda, soprano, on May 11; pianists, singers and cellists, May 15; 20, Janet Lauren, soprano; operatic excerpts presented by members of the opera department, 22; 23, pianists, violinists, singers; 24, chamber music; 25, concerto concert (soloists with orchestra); 28, Shirley Van Brunt, pianist.

The South American and Mexican Division of Columbia Concerts announces that Wilfred Pelletier and George Sebastian have been engaged as conductors for the opera season at the Teatro Municipal in Rio de Janeiro, from the last week in July through the beginning of September. Sebastian has also been reengaged for the 1945 autumn season of the San Francisco Opera.

The Foxhole Ballet is now in France after five months in Italy.

Carol P. Longone leaves New York on June 15 for a vacation in Rio de Janeiro, where she will be guest of Mme. Yolanda Norris, South American radio artist.

Heidt in Opera and Concert

Winifred Heidt has completed an active season of sixty concerts, including appearances with the National Operatic Quartet. She also has had many opera engagements, having sung ten performances of Carmen in the English version with the Columbia Concerts Opera Company. In Pittsburgh with the LaScala Opera Company, she was heard in the role of Aida on May 9 and 10. On May 11 and 12 she gave two performances of Martha in the opera series of the Essex County Symphony Society in Newark, N. J.

Miss Heidt already has been booked for a heavy summer and fall season. She will fulfill concert and opera engagements, including Carmen in the Hollywood Bowl and make several appearances at the Opera Festival in Mexico City.

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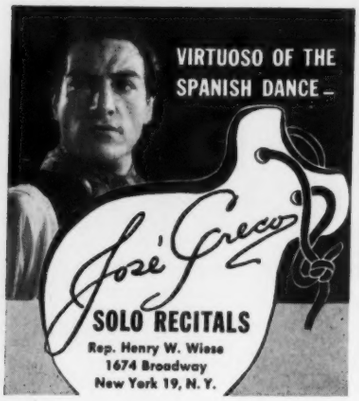

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LOS ANGELES

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

The sixth annual César Franck Festival under the musicianly leadership of its founder, Norman Söreng Wright, was held on May 6 in the First Methodist Church of Hollywood. The unusual interest of the church was demonstrated by devotion of the entire morning service to a fine performance of the Mass in A major.

This surprisingly neglected work proved one of enjoyable élan and spirit, fluently tuneful and happy in its concept, especially in the exuberant Gloria. The Credo was a serene melodic outpouring. Wright handled the large, warm-voiced choir and ensemble from the organ bench, achieving splendid balance and stirring effects in the climaces. Soloists were Phyllis Brenneman, Adelle Roberts, Mark Tumbleson and Dan Carmichael, while Ruth Dyrr, harpist, and Robert Jamieson, cellist, augmented the organ.

In the afternoon session, Wright displayed his organ virtuosity with a finely chiseled Chorale in A minor and the stirring Pièce Héroique, and joined his gifted artist-pupil, Eda Schlatter, in a lovely presentation of the Variations Symphoniques. Miss Schlatter showed appealing piano tune and interpretative artistry in the Prelude, Chorale and Fugue.

Helena Lewyn Plays

Helena Lewyn delighted her auditors in the Wilshire Ebell Theatre, May 18, with a conservative but effectively presented program. Her playing was marked by clarity of tone, intelligent use of dynamics and lucid phraseology that was immediately evidenced in a Bach A minor English Suite and the Schumann Symphonic Etudes. A Chopin Nocturne and Etude, and a Brahms group consisting of a Capriccio, Intermezzo and Rhapsody, were given with graceful charm.

Especially interesting were two Preludes by a talented young composer, Caruthers Conway, who came to the stage for a bow. They were short, smoothly flowing items that showed individuality of expression. Ravel items provided a brilliant climax to the recital.

Pinza in Recital

Ezio Pinza's program of May 13 in the Philharmonic Auditorium again proved him one of the very few Italian opera singers who can also properly present American and other songs. In addition to Mozart, Halevy, Handel and Thomas arias, there were songs of Blanche Seaver, Clara Edwards, Edward Harris and Roger Quilter as well as items by Faure and Tchaikovsky, correctly expressed in lieder style. Gibner King supplied competent piano accompaniments.

Desert Song Revived

The Civic Light Opera Assn. opened its eighth season with a stunning revival of the perennial favorite, The Desert Song. Edwin Lester and his experienced staff have contrived an opulent production, with lovely sets, striking costumes and an admirable cast to sing the Romberg music. It is designed to take the road, and probably will travel to New York.

Walter Cassel as the swashbuckling Red Shadow carries the role with zest, his resonant voice strongly reminiscent of the youthful John Charles Thomas. Dorothy Sarnoff made a lovely Margot both vocally and visually, making her lines enjoyably clear. Adroitly aided by Vera Marshe, Sterling Holloway provided the comedy in his own inimitable fashion and also directed the operetta. George Burnson and Richard Charles also won vocal plaudits, while Clarissa provided some excellent dancing as Azuri.

Hollywood Jottings

Opening of Santa Anita Park, May 15, brought out as many musicians as a concert. One of the ardent devotees of the track not visible on that occasion was Igor Stravinsky, who may have had a rehearsal for his appearance the next night in Shrine Auditorium, conducting his Firebird Suite at a Russian-American Club concert, which also included the Tchaikovsky Fifth Symphony and Prokofieff's Alexander Nevsky Cantata, the latter in its local bow. This concert, "dedicated to American-Soviet friendship," also included German-born Conductor Otto Klemperer. . . .

After making two pictures with little or no music, Deanna Durbin is scheduled for a Universal production to be called "Opera," which concerns an Italian operatic family which leaves its native home to take up residence in the United States. Deanna is already taking operatic lessons. . . . Universal also has exercised its option on Hans Salter, musical director and composer.

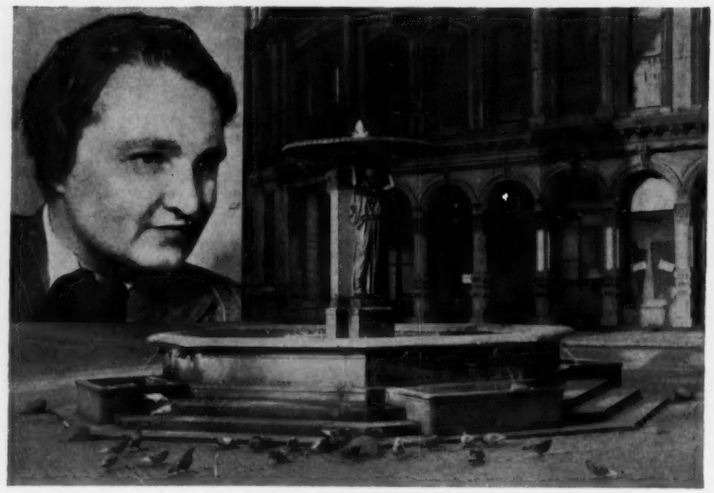
The entire month of July will be devoted to a concert tour, Jeanette McDonald has announced. Her itinerary will include appearances at Detroit with the Detroit Symphony, July 4; Cincinnati, July 10, in Romeo and Juliet; Faust in the same city, July 15; at Robin Hood Dell in Philadelphia, July 19; in Cincinnati again to ring in Romeo and Juliet; and in a "Concert Under the Stars" with orchestra in Milwaukee, July 13.

Miklos Rozsa made a screen music innovation, being the first to use the theremin in his scores to "Spellbound" (Selznick) and "The Lost Week End" (Paramount). Both pictures are psychological, and the effect gained by use of the theremin is unusual. The composer also delved into Japanese music to prepare his score for Blood on the Sun.

Fortunio Bonanova is off to Mexico, where he will be starred in a motion picture and give some concerts as well, both there and in Central American cities. On his return in the Fall, he plans a concert tour of the Southwest States in connection with a motion picture of his own making.

Norma Steeb, director of the Olga Steeb Piano School, announces that Lillian Steeb French will come to Los Angeles in June to give a concentrated ten weeks summer course. Mrs. French, who was Olga Steeb's first assistant ever since the Steeb School was founded in 1925, is eminently qualified. She will give courses in technic and interpretation. Many of her students in Washington, D. C., where she now resides, are arranging to continue work with her here.

Frank Youkstetter's Friday night repertoire classes are open to students of the school only, who play for each other compositions they are studying or have previously worked on. His 11-year-old pupil, Nancy Nelson, was winner of the final award given on the Music Quiz for grade school children, conducted by Alfred Wallenstein on his Youth Symphonies over KHJ.



THE MUSEUM OF MUSIC,
Portland, Ore. Inset, D'Zama Murielle, curator. (Photo by Boychuk Studio)

Portland, Ore., Museum of Music Houses Rare Instruments

PORTLAND, ORE.—Portland's Museum has for its curator D'Zama Murielle, who has gathered and installed there musical instruments from the four corners of the earth. Miss Murielle attended the New England Conservatory in Boston. She had an ambition to conduct, and this found expression in conducting in vaudeville in some of the Netco chain theatres and in radio ensembles. After studying in Salzburg under Paumgartner, director of the Mozarteum, and von Weingartner, Miss Murielle returned to conduct the Portland Women's Symphony Orchestra.

She chose for the location of the Museum of Music the Skidmore Building. In front of it stands the beautiful Skidmore Fountain, given to the city by her brother-in-law's great-grandfather Stephen G. Skidmore. The entire fountain was made under Olin Levi Warner's direction. In her work at the museum, Miss Murielle is assisted by Phyllis Muirden, art director, who is also teacher of art in the Portland schools; Louise Phillips, staff photographer; Fredrika Garber, staff pianist; Katty Frey, cellist, and Virley Coleman, assistant curator.

Miss Murielle spends her vacation on hiking or bicycle trips. One summer she bought a 1923 Model T Ford, rigged it up as a covered wagon and set out to retrace the historic Old Oregon Trail. "I wanted to find out if the pioneers had music, when so occupied with thoughts of food, shelter and protection from Indians. I found evidence that they did—fiddles, simple flutes and crude guitars. When I finished the jalopy jaunt, A. M. Brooking, curator of the House of Yesterday in Hastings, Neb., took my 'covered wagon' for display in his museum, and gave me a field drum for my own museum."

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NEW YORK CONCERTS

The International Society for Contemporary Music held its final regular concert of the season in the Dalcroze Auditorium of the City Center of Music and Drama, May 6. The program brought the first performance of a Sonata for Violin and Piano by Artur Schnabel, played by Alexander Schneider, violin, and Bruno Eisner, piano. The two had prepared the presentation under Mr. Schnabel's direction. The second work on the program was Miriam Gideon's The Hound of Heaven (second performance), a setting of the poem of Francis Thompson; performers were George Britton (baritone), Mitchell Miller (oboe), Orrea Pernel (violin), Betty Yokell (viola) and George Finkel (cello). Paul Hindemith's Uebung in drei Stücken, op. 37, Part I (1925) was played by Beveridge Webster, pianist. The Bennington Quartet was heard in Albert Roussel's Quartet in D Major, op. 45 (1932). R. J.

The Golden Hill Chorus, a well-known group of women singers, gave an excellent Spring Concert at Town Hall, May 5, under the direction of George Mead. The chorus program included the Mozart Allelujah, The Alphabet (attributed to Mozart), Belgian, American Indian and Welsh folk songs. A program novelty was the Greek Pastoral Scenes, by Horatio Parker, with incidental solos sung by Madeline L. Smedley, alto, and Edna Irene Peterson, soprano. William Gephart was guest soloist, singing with suave and fluent line and pleasant vocal tone, especially in his long-breathed pianissimo phrases. Clair Ross was, as usual, an efficient and musicianly accompanist. M. C.

A violin recital by Stuart Fastofsky at the Barbizon-Plaza on May 6 brought a program of interest, played with skill and interpretative finesse. Leading off with Vieuxtemps and Brahms works, Mr. Fastofsky gave a post-intermission performance of Charles Haubiel's Gothic Variations with the composer at the piano. Included in the final group was the recitalist's own Elegie. The able accompanist was Lowell Gordon. D. B.

A threesome presenting a joint recital at Times Hall on May 6 was made up of Tom Scott, American troubadour, Maya Kyla in Eurasian Impressions of American Rhythms, and Frank Brooks in Rhythmic Tap Impressions. Mr. Scott, in two groups of folksongs and ballads, to his own guitar accompaniment, gave the lines the effective setting of his fine baritone voice and clear diction. Miss Kyla's stylized American and Latin-American episodes brought her much applause. Frank Brooks is an expert tap dancer, but his performance hardly fitted into the serious concert picture. M. L. S.

Kate Keith Field, soprano, was heard in recital at Times Hall, May 8. Her program included two groups of Lieder by Brahms; the Herodiade aria, Il est Doux, by Massenet; French songs by Bachelet, Durand, Russian, by Gretchaninoff; and a fine closing group of English by Griffes. Miss Field's lovely appearance, charm of manner and careful training, enabled her to project her light soprano voice in an agreeable fashion. She was cordially received by an appreciative audience. John Ahlstrom was a capable accompanist. M. C.

An enthusaistic audience heard Rosina Martocci, soprano, in recital in Carnegie Chamber Music Hall on May 8. The singer showed excellent qualities of voice and technic in Brahms and Schubert Lieder, French songs, and Massenet aria Il est Doux, il est bon from Herodiade, a Respighi, De Falla and Cacciola group, songs in English and a concluding aria from Puccini's Manon Lescaut. Herbert Winkler was at the piano. D. B.

Maria Noelte in Debut Recital

Maria Noelte, coloratura soprano, made her New York debut at Town Hall, May 9. She disclosed a voice of pure quality used with excellent musicianship and style, shown especially in The Queen of the Night aria (Magic Flute) sung in the original key, Lo, Here the Gentle Lark, and Una voce poco fa (Barber of Seville). In these the pianissimo passages were particularly well handled. Despite occasional unevenness of production, due perhaps to nervousness, Miss Noelte demonstrated real facility in the coloratura medium. A highlight of the recital was the first performance of Rhapsody (Vocalise) composed by her husband, Dr. Albert Noelte, head of the Music Department of Northwestern University, Chicago, which was musically one of the outstanding features of the evening. The program also comprised works of Caccini, Certi, Bishop, Mozart, Strauss, Rossini, Rachmaninoff, Delibes and Alabieff-La Forge. John Amana assisted ably with a flute obbligato and Milne Charnley's accompaniments were excellent. The program was warmly received by a large audience. B. K.

The Altrusa Opera Company were heard in a benefit concert at Town Hall on May 10, the proceeds to be devoted to encouraging the training of Negro musicians. Paul A. Smith, operatic tenor, was featured in the Celeste Aida aria from Aida, sung with a brilliance that won much applause. Others appearing were Winifred Atwell, pianist; Penelope Johnson, violinist; Edna Gay, soprano; Lorenzo Fuller, bass-baritone; Louise Kemp, contralto; Ruthabel Rickman, soprano; Winston Christopher, baritone; and the accompanists Gladys Childress, Giovanni Grossi, Paolo Giaquinto, Milicent Brown. Performances throughout were of a high calibre. D. B.

On May 10, the Steinway Concert Hall was completely filled for a joint recital by Cathleen Chambers, soprano, and Alfred di Biase, tenor, who sings on the air under the name of Rick Alexander. Miss Chambers, who has been heard in New Opera Company productions, and recently in Sing Out Sweet Land, acquitted herself well in both arias and songs. Mr. Di Biase joined Miss Chambers in duets from Rigoletto and La Boheme in addition to his own numbers. Millicent Frances Kleckner, their teacher, accompanied the well balanced and delivered program. R. K.

The Third Annual Sabbath Eve Service of Liturgical Music by Contemporary Composers was offered on May 11 at the Park Avenue Synagogue. Presented by Cantor David J. Putterman and Choir directed by Max Helfman, were the world premieres (from manuscript) of compositions by Leonard Bernstein, A. W. Binder, Henry Brant, Julius Chaies. Frederick Jacobi. Darius Milhaud, Mario Castelnuovo-Tedesco, Zavel Zilberts. In addition there were works by David Diamond, Max Helfman, and Paul Dessau. The evening provided an inspiring hour of sacred music which was deeply appreciated by the congregation, which filled the temple to the last seat. H. W. L.

A voice of good quality and artistic interpretative ability was displayed by Ruth McKnight, Negro soprano, at her Times Hall recital of May 13. She sang a program of Gluck, Scarlatti, Handel, Haydn Thrane and Dvorak numbers, the aria Ombra Leggiera from Meyer-

(*Continued on page 29*)

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An interesting and distinctive array of character portraits . . . His sketches encompassed various climes and times ranging from the 14th Century to present times and were presented in French, Italian, German and English. . . . The portraits were well off the beaten track and included none of the stock figures generally found in repertoire . . . Delicacy, fine imagination, painstaking research and taste marked all of Bartalini's work, to say nothing of the exquisitely beautiful costumes . . . there was a high degree of subtlety and nuance in all his characterizations, which lifted them far above the commonplace . . . of true continental flavor.—*Margaret Kay, Philadelphia Inquirer*

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SILHOUETTES: American Song to the Fore

By MARY CRAIG

If a specimen song-recital program of today were to be compared with one of ten to twenty years ago, how would the balance tip in regard to musicianship and selectivity? Another essential question should not be overlooked, that of audience appeal. I am not referring to the programs of many of the great stars, such as "our Jawn" McCormack, who won great favor with ballads although no one could better sing the beautiful arias of Bach and Handel. The recital lists meant are those of the average Aeolian Hall (1919 vintage) as compared to the Town Hall concert of today. Is it true, as many affirm, that a down-curve appears in the musicianship of to-day's singer-repertoire?

This is a lengthy and hotly discussed subject, so we pass rapidly to one aspect only, the alleged neglect of songs in English and, more especially, the complete ignoring of the work of the American composer by the new crop of nationally famous singers. (This dissertation does not apply to radio programs, nor to the better operettas.)

A few weeks ago a major critic on one of the New York dailies dismissed all recent songs in English with one general sweeping condemnation and admitted as passable only the outpourings of an ultra-modernist. And yet this critic is himself a song-writer of no small ability, and an associate critic on his staff has had published several delightful additions to American song literature.

•

American Song Neglected?

Leaving for the time being the debatable issue of ultra-modern composition —for there are indeed several singer devotees of this school who make annual obeisance in excellent concert programs —we might ask straight-forwardly, "Why is there little or no programming of the adequate, worthwhile and occasionally truly great American song?"

Some years back it was the custom of recitalists to throw a few sweets to the audience in the form of a mixed final group of sugary, sentimental songs in English, possibly once in a while a better grade one, and sometimes cute folk-tunes. More often the obligatory English numbers were carelessly polished off in added encores. But today even this slight token of regard is often missing. This season two of our top-ranking young American artists in Town Hall recitals sang not one song in their own language. And these were not debutantes, but singers who draw large audiences all around the country!

Is the reason for this found in the studios of coaches and advisors who do not consider American songs important enough for major recitals? Or does the fault lie in the program choice of the vocalist?

•

If anyone has an idea that song literature in this country is limited, a short investigation will open up vistas of widely diverse types of song, appropriate to every known occasion. If a singer is interested in the modern idiom, he might read Claire Reis's book on contemporary musicians. Here are more worlds to conquer. For unusual music, only a little research in folksongs, in spirituals—black and white—will confront the seeker with a mass of available material with quaint verse and appealing tunes. There is also the great wealth of primitive song, arranged by fine musicians for concert presentation or to be sung as examples of savage art. And there are the dance-songs unique in style and our own national work songs and the shanties of the waterways.

For the true concert song, a reading of William Treat Upton's fine book, The American Art Song, would be profitable. This fine listing gives examples of the best in our vocal literature from 1759 on, and includes reviews and illustrations. Music libraries and colleges offer excellent collections and advice on songs which might keep even the 50-concert-a-year singer happily busy. And The American Academy of Teachers of Singing also releases yearly well-chosen song lists.

•

A few years ago an American contralto had the courage to begin her concert in the metropolitan area with a group of American compositions—and the audacious prima donna made an overwhelming success!

Once, purely for the fun of it, we took the old "set" recital form: classic group (or early English), lieder, aria (from Mozart to Puccini), possible oratorio excerpt, intermission (with flowers and maybe coy encores), then Russian (or Spanish or French); and the final hurdle, English, American and folksongs. We attempted to match this arrangement with an all-American list. The result was sensational. Our composers in less than 200 years have written successfully in every known style —and not in slavish or hero-worshipful imitation; it has been almost a case of new wine in old bottles (no wonder we have had occasional explosive reactions.)

We have competent writers in the schools of the classicists, impressionists, romanticists, and moderns. And very good work they have turned out, too. There are Schubertian composers, and by this we mean the composers of the haunting simple melodies. Oratorio has been magnificently done, and opera is coming along in promising style. If a singer is looking for the old-fashioned florid kind of aria we have that also. New idioms in song have been created, differing from anything previously recorded in music—not only the acrid, atonal songs, but sweet and warm with rhythmic variations hitherto unknown. Some of this is great song. One has only to listen to hear.

Music Writers for the Future

EDWARD EARLE

Edward Earle, 14-year old composer from California, is a first rate musician, but first of all, he is a "regular fellow." He is interested in outdoor activities, all the sports with especial emphasis on ice-skating in which he is professionally proficient, and is proud of being a member of the Los Angeles Skating Club.

Master Earle is sponsored by Charles Wakefield Cadman, with whom he is studying orchestration. Cadman writes that Edward composed The Misbehaving Clocks at the age of 11. This composition was recently played by Rudolph Ganz and the New York Philharmonic at Carnegie Hall with great success. "Will you say in the interest of truth," continues Mr. Cadman "that the boy writes every note of his compositions himself. He is beginning to score his own works. I worked with him on the Clocks orchestration. In scoring I did not alter a single note of the harmony; I added no decorations or counter melodies. It was all in the original piano score. It might be interesting to know that he got the idea of the Clocks one day when his little mother (a defense worker at Douglas Aircraft Co.) was desperately trying to buy an alarm clock. So much domestic fuss was made of the need that 11-year old Edward could think only of *clocks* and composed the piece instanter."

Among other works in larger form is a two-piano composition, Pax Triumphant, which won second prize in a recent California composition contest. Edward's teachers and advisers hold the lad back from exploitation but feel that (to quote Mr. Cadman) "work like this done by an American 'kid' should be an encouragement to other youngsters. Sometime, surely—a few years from now we hope—young Edward will not only be a first-class American pianist but a budding composer of rising rank."

PHILLIPA SCHUYLER

Thirteen-year-old Phillipa Schuyler has an interesting future in the world of music. At three she was composing nursery rhymes; at four had "made" 12 scales for her own use—these being of ancient modol flavor—and had based ten original compositions on these scales. (New York University has the compositions on file for reference.) She wrote spontaneously about things she understood.

Her progress has been a combination of spectacular piano concert appearances, hard study in piano, orchestration and music theory—and prize-winning. Medals and "first honors" have come to her so easily that she can no longer be admitted in many of the Young People's Contests for playing, musicianship and composition such as the one sponsored by the New York Philharmonic. At the last of these events Rudolph Ganz offered "Manhattan Nocturne," a striking composition by little Miss Schuyler, who also did her own orchestration. Phillipa's concert engagements have taken her this season from Florida to Minnesota and she has been heard over the major radio networks. Phillipa was chosen as one of the examples of the gifted American child, who lives a normal home and school life adjusted to the even development of talent. In her broadcasts to the children of the Allied Nations, she has rendered service to her country which has been cited by the OWI as of value in psychological radio plans for peace and rehabilitation. Press notices on her recent cross-country concert tour were unanimous in approval. Phillipa has now settled down for resumption of hard work with her teacher in composition, Otto Cesana, and the development of her projected orchestral setting of several legends and fairy tales.

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A Contralto Daughter of the South

Among rising young American singers is Adelaide Van Wey, contralto, to whom Mu Phi Epsilon awarded membership on May 22 for general proficiency in music and recent accomplishments in research and song. Miss Van Wey was heard in recital May 10 for the Woman Pays Club at the Hotel Warwick in New York and on May 20 for the United Seamen's Service at the Staten Island Post. Among her successful song-numbers were Schubert's Death and the Maiden; two rare Negro Spirituals—Sitting Down Side of the Holy Lamb, and I Have Heard of a City Called Heaven—and melodies of Jerome Kern and Gershwin. For her programs she has been fortunate in having Robert Noble Hill of the faculty of Sarah Lawrence College as accompanist and co-artist.

On June 1, Miss Van Wey leaves for North Carolina, where she will spend several months compiling and arranging a new group of native spirituals and carrying out her concert schedule of summer re-engagements.

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VIRGIL THOMSON
N. Y. Herald Tribune
November 15, 1944

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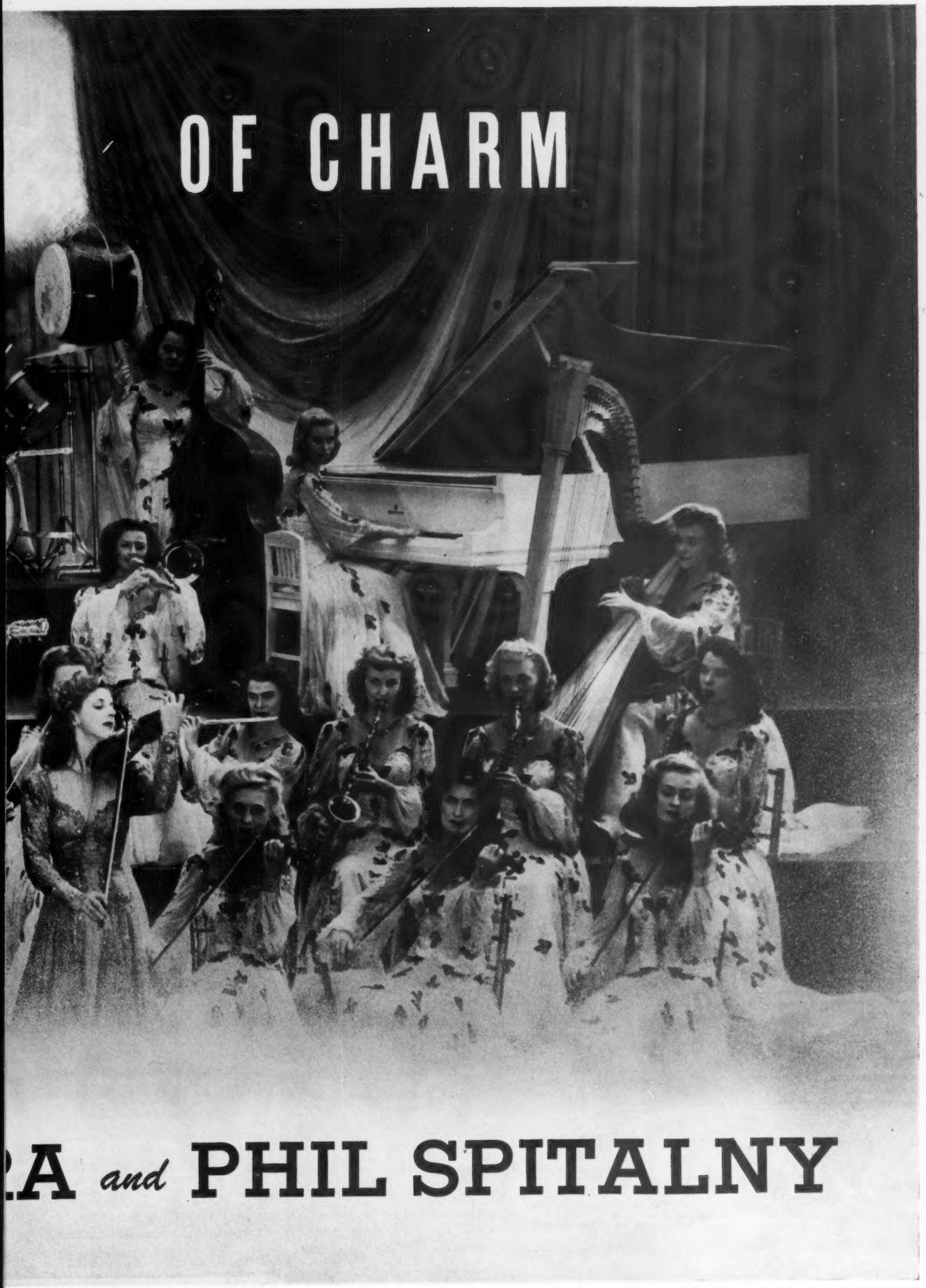
OF CHARM
A and PHIL SPITALNY

CHICAGO

By ELSA BOROWSKI

CHICAGO—The Ravinia Festival Association will usher in its tenth season of *al fresco* concerts given by the Chicago Symphony Orchestra with a gala performance, conducted by Desire Defauw, on June 30. The soloists on this occasion will be Oscar Chausow, musician third class, U. S. Navy, who was formerly a member of the violin section of the Chicago Symphony, and Frank Miller, musician second class, who before entering the Navy was first cellist of the NBC Symphony, under Toscanini. The season of orchestral concerts, with performances Tuesday, Thursday, Saturday evenings and Sunday afternoons, will continue for six weeks, followed by a post-season of chamber music, by the Pro Arte Quartet.

Percy B. Eckhart, chairman of the Festival Association, announces an interesting list of conductors and soloists. Artur Rodzinski, returning after an absence of several years to fulfill his fourth summer engagement at Ravinia, will conduct the first week of concerts. Erich Leinsdorf, a newcomer to this series, follows during the second week, with Dorothy Maynor, soprano, appearing as soloist at two of the four concerts scheduled. George Szell then returns for his fifth season and will present Jakob Gimpel, pianist, as soloist. Another newcomer to Ravinia will be Massimo Freccia, conductor of the New Orleans Symphony, who will occupy the podium during the fourth week, with Erica Morini, violinist, as soloist at two of the concerts. Leonard Bernstein, whose Ravinia Park debut was a notable success last season, will return in the fifth week, which will also introduce the young San Francisco pianist, Leon Fleischer to Middle-West listeners. The culmination and conclusion of the orchestral season will be Pierre Monteux's fifth annual appearance at the Ravinia Festival during the sixth week.

Grant Park Concert Plans

Simultaneous with the Ravinia Festival will be the series of open air orchestra and band concerts given at Grant Park, under the aegis of the Chicago Park District, for a period of eight weeks. As the symphony concerts will not coincide with those at Ravinia, it has been possible to organize an orchestra, which draws upon the Chicago Symphony as well as Chicago musicians who, during the winter season, play in the Cleveland, Minneapolis, Baltimore, Washington and other major orchestras of this country. Nicolai Malko, renowned Russian conductor, has been appointed permanent conductor and will direct the concerts for five weeks of the season. Other conductors announced are Hans Schwieger, Robert Stolz, Izler Solomon, Ignace Strasfogel and Paul Breisach. The Grant Park Symphony Orchestra will give concerts Wednesday, Friday and Sunday evenings, Thursday evenings will be either U. S. Navy or U. S. Army programs and Cavallo's Symphonic Band, conducted by P. A. Cavallo, will be heard Saturday evenings throughout the season. A generous list of soloists to appear with the Grant Park Symphony includes such names as Patricia Travers, Percy Grainger, Vivian Della Chiesa, Regina Resnik, Joseph Schuster, Eleanor Steber, Tossy Spivakovsky, Michael Bartlett, Hertha Glaz, Selma Kaye, Jan Peerce, Suzanne Sten, etc., as well as a number of talented artists chosen in auditions.

Metropolitan Series Ends

The last four performances of the Metropolitan Opera season in Chicago maintained a high level of excellence with one exception. Rimsky-Korsakoff's Golden Cockerel, as a production, was unconvincing, marred by clumsiness of stage direction and little humor or subtlety of characterization. Patrice Munsel, a very personable Queen, sang her part effectively with a voice that has developed in size and authority since she appeared here last season. Mack Harrell, as King Dodon, was seemingly the most assured of the cast and afforded some moments of amusement, particularly in the first act. Others contributing to the performance were Thelma Votipka, not least artistic as the Voice of the Cockerel; John Gurney as Polkan, and Richard Manning, Hugh Thompson and Margaret Harshaw. Emil Cooper, having conducted the premiere of the opera at Moscow, in 1909, lent the necessary authenticity at least to the music.

Die Meistersinger was a gala event—a performance splendidly co-ordinated and possessing the virtues of meticulous ensemble and unflagging vitality. Paul Breisach, the conductor, who substituted for George Szell, achieved a distinct triumph of his own, in his firm control of singers and orchestra alike, to which was added an arresting perception of the lyricism of Wagner's magnificent score. Gerhard Pechner, was the inimitable Beckmesser of the cast, Eleanor Steber, a charming and oft times beguiling Eva, while the Hans Sachs of Herbert Janssen continues to grow in benevolence and kindly warmth. Charles Kullman, perhaps a shade light vocally for the music of Walther, was nevertheless a convincing figure in his manly bearing. Kerstin Thorborg's Magdalene was skillfully wrought, as was John Garris' characterization of David.

The matinee performance of Norma brought forth the greatest plaudits of the season, evoked by the uncommonly fine singing. Zinka Milanov met the exactions of Bellini's score with a prodigal outpouring of tone, rich in texture and distinguished in line. Jennie Tourel, the Adalgisa, was impressive also; for everything she touches is imbued with style. Frederick Jagel was satisfactory as Pollione, as was Moscona as Oroveso. Cesare Sodero conducted.

The season closed with a felicitous account of La Boheme. Both Licia Albanese, the Mimi, and Jan Peerce, the Rodolfo, sang with lustrous beauty of voice and ardent emotion. Mimi Benzell, a new Musetta, and less strident than many we have heard, scored no little success. Other members of the cast were Valentino, Cehanowsky and Lazzari. Sodero turned in some of the best conducting he has done in Chicago as his performance had taste and flexibility to recommend it.

HARRY ZELZER,
Chicago impresario. (Photo by DuBois.)

Chicago Has New Zelzer Concerts

CHICAGO—A new subscription concert course, the Zelzer Concert Series, will be given on seven Saturday evenings at Orchestra Hall, opening with the General Platoff Don Cossack Russian Male Chorus, N. Kostrukoff, conductor, on Nov. 10. Lauritz Melchior will be presented on Dec. 1; Argentinita, Pilar Lopez and company, Dec. 15; Jascha Heifetz, Jan. 19; Paul Draper and Larry Adler, Feb. 2; Helen Traubel, March 9; Artur Schnabel, April 6. This is the first time Harry Zelzer has offered his concerts in the Orchestra Hall, and also the first time he has scheduled a subscription series. Ten additional attractions will be announced shortly by Mr. Zelzer, on a non-subscription basis.

Miliza Korjus in Recital

An enormous audience gave tempestuous approval to the art of Miliza Korjus, coloratura soprano, when she appeared at Orchestra Hall, under the management of Harry Zelzer. In a program largely made up of arias and florid songs, in which she was assisted by Fortunato Covone, flutist, and Glauco D'Attili, pianist, the singer tossed off a glittering array of vocal fireworks, faultlessly executed. Although the voice is not meaty, it possesses considerable power for effective use.

Kozakevich Soloist with Paulist Choristers

The Paulist Choir, conducted by Father Eugene O'Malley, gave its annual Spring concert at Orchestra Hall. 16th and 17th century madrigals and motets, modern Russians and arrangements of folk songs made up the program, which displayed to advantage the soaring purity of the boy soprano voices and the technical excellence of the choir as a whole. Chief among the soloists was Stefan Kozakevich, baritone, whose fine voice and authoritative style illumined an aria from Prince Igor, by Borodin.

Weede Soloist with Glee Clubs

The Austin High School Girls' Glee Clubs, directed by Edna Barnes Pohlman, gave an interesting program, mostly of transcriptions of part songs, at Orchestra Hall. Beautifully trained, the fresh young voices were a delight to hear and reflected great credit on their conductor's taste and musicianship. Robert Weede, baritone was soloist and lent his powerful, richly colored voice to songs and arias by Peri, Mozart, Tosti, Brogi, Arne Bury and Martin. Rhea Shelters, his accompanist, provided musically effective support.

Swedish Choral Club in Fauré Requiem

The Swedish Choral Club, ably conducted by Harry T. Carlson, gave its final concert of the season at Orchestra Hall, presenting Haydn's Mass in Time of War, Faure's Requiem and Benedicte by Ralph Vaughn Williams. These seldom performed works were treated with fine choral effect and in the case of the Requiem, particularly, with no little subtlety of nuance. The soloists, Thelma von Eisenhauer, soprano, Mona Bradford, contralto, Ralph Niehaus, tenor, and Reinhold Schmidt, bass, were admirable in their respective parts.

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Buda Mixed Chorus Heard

A concert given at Orchestra Hall by the employees of the Buda Co., makers of war materials, with Hugh Thompson, baritone of the Metropolitan Opera as soloist, was a surprising revelation of what can be achieved under the directorship of a choral conductor of the stature of Jacques Homier. Not only did they sing a taxing program which included works by Palestrina, Ippolitoff-Ivanoff, Tschaikowsky, Vaughn Williams, etc., with rare technical skill but with a musical sensitivity that evoked highest praise. Thompson's contributions to the program—arias by Mozart, Berlioz, Verdi, Moussorgsky and a group of songs—disclosed a well handled, resonant voice and perfection of diction.

Bertha Ott's Busy Schedule

Bertha Ott, manager, continuing her season at Kimball Hall presented during the month of May a number of recitalists, including Geraldine La Sanke, violinist, Aveah Kogan and Elva Meredith pianists.

Lola Fletcher Artist Student Scores

Talented and youthful Merry Lou Huneryager appeared as soloist with the Chicago Christian High School and Alumnae A Cappella Choirs at Orchestra Hall, singing Haydn's With Verdure Clad with flexible grace and no little tonal charm. A later group of songs by Haydn, Dvorak and Ware was equally successful, disclosing musical taste and a real singing gift.

Alexander Aster Accompanies Singher

Alexander Aster, whose expert accompaniments are increasingly in demand by recitalists, recently was heard with Martial Singher at Mt. Vernon, Ill. and Cedar Rapids, Ia. with conspicuous success. He also provided skillful support to Nicole Scott and Carlotta Vannes, sopranos, at their joint recital at Kimball Hall.

Activities of Molitore Students

Josephine Stephenson, lyric-coloratura, made her operatic debut as Gilda in "Rigoletto" with the Cosmopolitan Opera Company in Chicago. The following week she sang Violetta in the Universal Opera Company's performance of "Traviata" at the Eighth Street Theatre.

Wilson Jones, basso, made an auspicious debut as Mefistofele in "Faust" with the Universal Opera Company at the Eighth Street Theatre. He later sang Monterone in "Rigoletto" and Doctor Grenvil in "Traviata." In June he is singing the bass part in the "Creation" in Berne, Indiana.

Alberta Eikenberry, dramatic soprano, who made two appearances with the San Carlo Opera Company last season, gave a recital before the Ideal Woman's Club at the Blackstone Hotel, and appeared before the Past Presidents' Woman's Club.

Naomi Bersch, lyric soprano, sang a group of songs before the Chicago Woman's Musical Club.

Augusta Petkovsek, dramatic soprano, was soloist at the annual concert of the Chicago Interracial Society.

Barbara Mansur, contralto, and Doris Jones, soprano, sang Giovanna, Countess Ceprano, and the Page in "Rigoletto" at Roosevelt High School, Chicago, with the Cosmopolitan Opera Company.

PARTICIPANTS IN THE 13TH ANNUAL BACH FESTIVAL
at Baldwin-Wallace Conservatory, Berea, Ohio. L. to r., Leonard Treash, bass; Elsie MacFarlane, contralto; Dr. Albert Riemenschneider, conductor; Mary Marting, soprano; Harold Haugh, tenor.

Bach Festival at Berea

BEREA, O.—The 13th Bach Festival at Baldwin-Wallace College in Berea under the direction of Albert Riemenschneider attracted an overflow audience for its offerings. Since last year this project has become a truly people's festival, since admission charge has been abolished due to the generosity of Mr. and Mrs. E. J. Kulas and an ever-growing list of guarantors. The opening program consisted of the three Cantatas No. 180, No. 81 and No. 102, presenting as soloists Mary Marting, soprano; Elsie MacFarlane, Harold Haugh, tenor, and Leonard Treash, bass. Esther Pierce was heard in the First Cello Suite in G major, played with commendable skill.

Preceding the second concert, Dr. Hans T. David of New York, who will teach at Western Reserve here this summer, lectured on the Musical Offering. The eminent musicologist is responsible for the fine arrangement in which this extraordinary work, based on a single Royal Theme was presented to an enthusiastic audience. In fact, the fifth and last movement of this elaborate work—a Ricercar (six-part fugue) had to be repeated. Participants in this ensemble were: George Poinar and Janet York, violin; Marie Snyder and Karl Kostoff, viola; Esther Pierce and Robert Swenson, cello; Blair Cosman, bass; Harriet Steddom, flute, and Dr. D. Beswick, harpsichord. The truly magnificent Magnificat in D and the Cantata No. 50 made up the program of the third concert, with full orchestra, double festival chorus and previously mentioned soloists—all under the competent baton of Director Riemenschneider.

The fourth and final offering was the Service of Worship on the Organ, Bach's Catechism, by the eminently gifted and inspired young Richard Elsasser, whose performance of the work from memory was astounding. R.H.W.

JOHN MACDONALD,
bass-baritone. Recent engagements for this singer include appearances with the Calvin College Oratorio Society of Grand Rapids, Mich., in the title role of Elijah; with the St. Louis Bach Society (St. Matthew Passion); with the Apollo Club of Chicago (St. John Passion); and at Berea College, Berea, Ky. (Elijah).

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THE MUSICAL PARADE

By THE STAFF

Tonal Tattling.

Alexander Smallens had been talking about going overseas for a short USO tour before beginning his Stadium activities in June, but apparently the end of the European war changed his plans. . . . Edmund Goulding, the film director and producer, used to be a concert baritone of note. . . . Flagstad is reported to be anxious to receive a visa from this country for a stay here next season. . . . The New Opera Company publicizes that it has given 2,551 people employment in four years of operation; presented 13 productions for 1,426 performances; and grossed a box-office total of $4,071,510.74. In addition, "twenty young singers who appeared with the comany have since received engagements or awards from the Metropolitan Opera, and three former New Opera conductors are now on the Met.'s staff". . . . Seen, among others, at the annual Award evening of the National Association American Conductors and Composers: Mana-Zucca, Charles Haubiel, Bruno Walter, Reginald Stewart, Marion Rous, Gene Buck, Carl Morris, Olga Samaroff-Stokowski, Mrs. Henry Hadley, Geoffrey O'Hara, Leon Barzin and Morton Gould.

•

Leon Rothier, former basso at the Metropolitan Opera, when he read on V-E Day that the Germans had surrendered at "a little red schoolhouse in Reims," said to a listening group: *"Messieurs,* I come from Reims, and there is no such thing there as a little red schoolhouse. Reims is a city of 150,000. We have huge schools, and I imagine that the Germans surrendered in the Ecole Professionel, where I was a pupil." Subsequent news stories proved that Rothier was right. . . . Ganna Walska and Wilfred Pelletier lunching at Le Mirliton—but not together. . . . Edwina Eustis, American mezzo, sang Carmen recently at the Teatro Verdi in Florence, Italy, under the direction of Tullio Serafin, former conductor at the Metropolitan in New York. . . . Mischa Elman received a letter not long ago from Shostakovich—the first one he ever wrote in English. . . . An enthusiastic operatic bow-counter reports from Chicago that after the Norma performance there (by the Metropolitan touring company) Milanov and Tourel were called before the curtain twelve times.

In appreciation of her outstanding services for the National Assoc. for American Composers and Conductors, members of the organization honored Mrs. Henry Hadley with a tea and reception at the Town Hall Club on May 25. . . . John Gurney sang at Newark in The Vagabond King last month, and George Rasely is to do Captain Corcoran shortly in Hollywood Pinafore. . . . A new operetta, featuring Tchaikovsky music, is seeking financial backing in New York. . . . Eddie Johnson has been sentenced to two further years of rassling with operatic stars at the Met. Here's happy half-Nelsons and scissors holds to him. . . .

•

Burton Cornwall's studio cocktail party was adorned with the presence of Mr. and Mrs. Everett Marshall, Mr. and Mrs. Luigi Rossini, Yvonne D'Arle, Dvora Nadworney, Mr. and Mrs. James Price, Gladys Axman, Gerard Caron, Joan Kobrik, Mrs. Eric Semon, Sgt. Gerard Semon, Marion Rothschild, William Taylor, Esther Anderson and Inga Wang. . . . Vivian Della Chiesa, selected by the Artists and Sculptors Institute as one of the Ten Most Glamorous Women for 1944. . . . Prior to leaving for Australia, pianist William Kapell hosted a cocktail gathering with many notables in attendance, including Arthur Judson, Kapell will be away for four months or so. . . . Another cocktail congress that drew a full house was that of Mr. and Mrs. Sam Lewisohn, honoring Mr. and Mrs. Artur Rodzinski. It was a sort of pre-Stadium affair, with energetic Minnie Guggenheimer and her associates, Philharmonic dignitaries, and renowned musical performers, in chief evidence. Among the last-named, Huberman, Smallens, Milstein, Erica Morini, Ania Dorfman, etc. One of the great delights of the afternoon was the viewing of the marvelous Lewisohn paintings by Renoir, Degas, Cézanne, Corot, Toulouse-Lautrec and others. . . . The Critics' Circle held a meeting May 18 to select its annual awards. By the time these lines reach print, the public announcement might probably have been made. . . .

Grace Moore will soon tour American bases and camps overseas, with Nino Martini, Joseph Haber, violin, and Warner Bass, pianist. . . . Cutie-pie Grace Panvini was admired for her costumes (and her singing, of course) at the San Carlo performances of Rigoletto, Lucia and Barber of Seville. . . . Ohio University's annual Radio Award went to WNYC for its American Music Festival this Spring. . . . Cesare Sturani, visiting these offices, was voted by our lady staffers, to be still one of the handsomest vocal pedagogues.

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Alfredo Antonini, CBS conductor, is known in vocal circles, as "the singer's delight," for the way he follows and supports their performances. The orchestral musicians too, admire Antonini, and told this department, "His beat is so exact that one never can go wrong with him." . . . Lansing Hatfield, baritone, raised $110,000 for the Seventh War Loan with his concert at Pottsville, Pa. During his six months in the South Pacific, Lansing sang as often as twelve times daily. . . . No, Clementine, Bach's Brandenburg Concertos have nothing to do with the famous portal in Berlin. Read up on your musical history, baby. . . . The Boston "Pops" are in their 60th year and still popping successfully, now under Arthur Fiedler in his 16th season.

Versatile Red Cap.

On his tour to the West Coast Joseph Schuster, cellist, was awakened by someone's loud wailing in Russian when his train drew into Pendleton, on the way to Boise, Idaho. He came out to see Pierre Luboshutz of the piano team of Luboshutz and Nemenoff shouting in language none too gentle at a redcap regarding some lost baggage. Schuster suggested that the man look in various different places, but after doing so returned without any luck. "Did you ever see anybody so stupid," exclaimed Luboshutz to Schuster in Russian. "Well, why don't you look for it yourself?" asked the redcap in perfectly good Russian.

•

Violinist Henri Temianka and Mrs. Temianka rented a house in the Hollywood hills and discovered that a Victory Garden had been planted and had started to come up. They knew nothing of gardening, but supplied water in abundance.

One stalk came up with amazing rapidity. Under the tender care of the artist and his wife it grew to a height of fully ten feet. Finally they called in an agricultural expert to identify the different growths. They stopped before the stately pride and joy.

"Do you know what this is?" they chorused.

"Yes," he admitted. "It's a weed." . . .

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USO LOG

CAMP CLAIBORNE, LA.—Music for soldiers in the populous Alexandria, La., military area is provided each Sunday afternoon with rehearsals of the USO-Alexandria Military Symphony Orchestra, or at one of their regular concerts, under the direction of Technician Fifth Grade (Cpl.) George Barati, who studied at the Franz Liszt Conservatory in Hungary and was first cellist of the Budapest Symphony Orchestra.

More than 700 concerts have been directed by Barati, who lived in Princeton, N. J., before entering the Army.

Formerly director of the Princeton Orchestra and Choral Union, as well as first cellist of the Trenton (N. J.) Symphony, he has played under Toscanini, Ormandy, Klemperer, Bruno Walter and Pierre Monteux. At Princeton he was a pupil in composition of Roger Sessions, and he taught cello at Princeton University, nearby Lawrenceville School and the State Teachers' College at Trenton.

Many of the members of the orchestra, which is aided and encouraged by the Bolton Avenue USO in Alexandria, are professional musicians of long standing.

At about the time most families are getting ready to enjoy a leisurely noon dinner, these men are inserting new reeds, tightening and rosining bows and listening to the A note as Conductor Barati makes last minute preparations for another rehearsal. The soldiers represent Camp Claiborne, Alexandria Air Field, Camp Livingston, Esler Field and Pollock Air Base, and it is these installations, plus auditoriums in Alexandria, that form settings for concerts by the orchestra.

Brig. Gen. Louis F. Guerre, commanding general of Camp Claiborne, recently stated, "Wherever this group of musicians goes, we shall always be proud of them."

•

Arthur B. Williamson, who has overcome the handicap of ten amputated fingers, will tour hospitals to illustrate his piano technique as an inspiration to service men.

Edwina Eustis, mezzo-soprano, is completing her second year overseas (she's by-passed some lush contracts). . . . Mischa Elman made his Stradivarius sing for GIs at Fort Monmouth, N. J., recently. . . .

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GRACE ADAMS EAST,
trumpet virtuoso, known as "Gabrielle," is now on an overseas tour under the auspices of the USO-Camp Shows. Miss East has appeared extensively in concert and recital, radio and television, and with symphony orchestra.

An ingenious trick employed by the French underground to harass the Germans during their occupation of Paris was related to Lily Pons, while in France on a USO-Camp Shows tour.

The Germans loved the fanfare and glamour of a theatrical opening night, and whenever a new play or an opera was scheduled to make its bow, the the Nazi "select list" would buy out the tickets, leaving their lesser lights out in the cold—whereupon the underground would sell thousands of additional tickets. The result on opening night was bedlam, as 10,000 Germans would fight among themselves in a theatre which could seat only 1,500!

Young People's Opera Sings Schumann and Offenbach

The Young People's Opera of the New York College of Music offered two of the older scores in performance May 6 in Hunter College Playhouse—Part II of Paradise and the Peri by Robert Schumann and The Tales of Vertigo, or The Fair Maid of Elizonde, an operetta in one act by Offenbach. The selection of the Schumann work was made as a memorial to the late Director Carl Hein. In this performance, the plaintive quality of the music lent itself to the dedication for which it was intended. The well-chosen cast included sopranos Zetha Avery, who gave a beautiful performance, Ruth Kliman, Ritza Lucas, Olga Musiychuk—all excellent singers; Robert Arnold, who displayed a tenor voice of good quality and Wells Clary, bass, who is a distinguished proponent of operetta characters. On stage, also, were Misses Millicent Cabot, Phylis Glick, Shirley Koch and Rita Schwartz. Mildred Mauerberger was a capable accompanist. A more elaborate presentation was given the robust and melodious Offenbach work which had the added advantage of a fine new English translation and adaptation by Josephine Fetter Royle (first performance). Three young singers with exceptional voices took the lead parts: Kaye Connor, a soprano showing rare tonal quality and a charming stage appearance; George Lapham, a dramatic tenor, with telling high notes and Michael Rhodes, who possesses a rich and ringing baritone voice and a comic gift. The well-trained vocal ensemble and orchestra were under the direction of Siegfried Landau, who again revealed outstanding gifts as musician and conductor.

Miss Royle's libretto is worthy of special commendation. It is witty, modern, and singable while preserving at the same time the poetic flavor of the verse and dialogues written for the older-day music. M. C.

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Columbia University Festival Premieres Opera

The first annual Festival Of Contemporary American Music, sponsored by the Alice M. Ditson Fund and presented at Columbia University on May 12 and 13, established convincingly that music is very much alive in the U. S. A. All the works performed deserved to be heard and none of them would have been out of place in an international music festival, for American music has come of age and will be called upon to play an important part in the concerts of the world.

The Festival started with an orchestral concert, conducted by Howard Hanson, and rightly so, for he has been the most effective native propagandist during the past 20 years with his yearly festivals at the Eastman School of Music in Rochester.

David Diamond's Rounds for String Orchestra has great beauty. The contrapuntal art with which this score is woven and the richness of the melodic invention put it on a high level in the works of this composer. The warmth of the second movement testifies to the genuine feeling with which all the pages are written. Hanson's fourth symphony (awarded the Pulitzer Prize in 1943) is of superb stature. Though sometimes influenced by Sibelius the music is lovely and deeply moving. Written "in memory of his beloved father" and employing the Latin subtitles of the Roman Catholic Mass, the opus has the sombre tone of a Requiem. Especially inspired are the endings of the movements, which always give the gist of the whole emotional content in convincing concentration.

Piston's Second Symphony

The last work on the program was Walter Piston's Symphony No. 2, commissioned by the Alice M. Ditson Fund in 1942. Here is first-rate craftsmanship with inventional wealth and profundity. The second movement, ethereal and enchanting, stands out especially. Between the two symphonies, Henry Brant's Concerto for saxophone and orchestra was played. Sigurd Rascher did the solo part with fine tone and flawless technic. The work is amusing and fresh, though using elements from Gershwin and Richard Strauss. It is attractive in rhythmical finesse, and greatly rewarding for the soloist. The concert was opened with an address by Dr. Koussevitzky, who presented Dr. Hanson with an award for being the first conductor of this festival, and praised his merits in fostering American contemporary music.

Walden String Quartet in Novel Scores

The chamber music concert by the Walden String Quartet of Cleveland, Ohio (Messrs. Homer Schmitt, Bernard Goodman, George Poinar and Robert Swenson) offered excellent ensemble and splendid tonal balance. The foursome could have been more aggressive in performance, but the requirements of being broadcast may have influenced them to some extent.

Quartet for Strings, No. 1, by Robert Palmer, finds the composer in the paths of a tonal music. In Water Music for String Quartet, by Robert Russell Bennett, he again proves his versatility and his ability to write good and entertaining music. William Bergsma's String Quartet No. 2 is a charming and delicate composition, rather introspective and quite convincing in its bucolic, impressionistic texture. This is a delightful piece of music, healthy and unaffected.

The closing chamber music concert, May 13, again brought the Walden Quartet. Frederick Jacobi's String Quartet No. 2, is moderate modernism with fine melodious structure. Quintet for Oboe and String Quartet by Robert McBride, a witty and characteristic example, was followed by Six from Ohio for oboe, violin, viola and cello by Alvin Etler. The composer played the oboe, as he had done also in the McBride work. The six short movements show him as a composer with a good sense for rhythm but also inventiveness with regard to melody. His melodic line recalls Debussy, especially the latter's L'Apres midi d'un Faun. With the performance of the String Quartet by Wallingford Riegger the concert came to a close. Written in the 12-tone idiom with the cello tuned down to A throughout the four movements, the composition is well constructed, but leaves open the question as to the necessity for enlarging the scale. The Walden Quartet shone in mastering the difficult task of intonation in this unusual music.

In general, the Festival proved strong confirmation as to the aliveness and worth of American music. It proved also, that apparently the trend of experimentation has been overcome and a progressive conservatism is at work.

H. W. L.

Lockwood Opera, The Scarecrow, Has Premiere

It is prophetic and encouraging to find the major universities and colleges promoting the performance of American composers' scores based on American scene, historic event and folklore. In this connection, the University of Georgia Department of Music recently presented the world premiere, performance of Cabildo, a chamber-music opera by Mrs. H. H. A. Beach. The libretto was written by Nan Bagby Stephens of Atlanta. Originally scored for piano, violin and cello, orchestration was arranged for instrumental ensemble of 16 and piano by Hugh Hodgson, head of the Department of Music. Cabildo tells the story of Pierre Lafitte, notorious pirate and outlaw, who became immortalized as the hero and defender of New Orleans against the British in 1812.

The Scarecrow, an American Opera with music by Normand Lockwood, had its premiere at Brander Matthews Hall, Columbia University May 9. The libretto by Dorothy Lockwood is based on a play of the same title by Percy Mackaye and while not entirely convincing as first rate operatic material in the grand style, it has been well devised, it is wittily plausible and is decidedly good "theatre." The story is a slightly mad one dealing with witchcraft and sorcery in the days of Cotton Mather and the Devil in the Massachusetts Bay Colony. The romantic element is sustained by the fable of humanization through the love of the magically vitalized Scarecrow for a fair but spell-cursed maid. The fantastic tale is embellished by the pleasant scoring of Normand Lockwood, whose music follows melodiously the clever vagaries of the text. He has preserved the atmospheric values of old times, and has given us a delightful chamber opera.

The staging was commendable, with attractive sets designed by Richard Bernstein and painted by members of the Play Production Classes. Otto Luening conducted an ensemble of players from the Columbia University Orchestra. Of the cast, Miss Jean Carlton sang with pleasing clarity of tone and diction, Berthe Keresey and Loyde Linder were equally effective in their respective roles; Willard Cross created lively interest by his excellent portrayal of the part of Dickon; Robert Lande and George Bakos showed good stage promise and Virginia Howsie proved competent in the role of Didigati. The half-spoken, half-sung dialogue is worth noting as a trend which may prove valuable in both the small and great operatic forms, when translated scores as well as new works are no longer the exception but the rule in American theatres.

The Scarecrow was a commissioned opera, underwritten by the Alice M. Ditson Fund, which has as its aim the presentation of a new American opera each year.

M. C.

Horenstein Conducts in South America

Jascha Horenstein left New York on May 23 to conduct the symphony orchestras of Santiago de Chile, Lima and Buenos Aires this summer. He plans to include on his programs the following modern works, many of them first performances in South America: Mathis der Mahler (Hindemith), Variations, op. 43 (Schoenberg), Rumanian Dances (Bartok), Quiet City (Copland), Variations (Tansman) and Suite from Uriel Acosta (Rathaus). On his way back to the United States he will conduct the Mexican Philharmonic Orchestra in Mexico in a Beethoven Festival from Sept. 16 to Oct. 15. Soloists include Claudio Arrau in all the Beethoven piano concertos; Joseph Schuster, cellist, and Tossy Spivakovsky, violinist. Two performance of the Ninth Symphony with local soloists will conclude the festival.

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Workshop Notes of Composers

(*Continued from page 11*)

Mabel Daniels Won Honors for Writings

Mabel Daniels, whose cantata The Song of Jael, for soprano solo, mixed chorus and orchestra, was given its premiere at the Worcester Festival under the late Albert Stoessel, is well known for her works in larger forms. Her prelude for orchestra, Deep Forest —the only score by a woman to be placed on a program of serious music at the ASCAP Festival in Carnegie Hall—has been played extensively in this country as well as in London, where it was broadcast over the BBC by John Barbirolli. It has appeared on programs of Serge Koussevitzky, Hans Kindler, Nikolai Sokoloff, and others. Her work for chorus and orchestra, Exultate Deo, has been sung from coast to coast as well as by the University of Manila in the Philippines. Arthur Fiedler has just played her Deep Forest on his first Sunday program of the Boston "Pops."

Miss Daniels is the holder of two honorary degrees—A.M. from Tufts College and Doctor of Music from Boston University—as well as an A.B. from Radcliffe. She studied under Chadwick in Boston and Ludwig Thuille in Munich, and is the author of the book, An American Girl in Munich.

Johan Franco Elegy in Victory Concert

Johan Franco's Elegy had its first concert performance at the Victory Concert this spring at the New York Public Library, and was repeated the next day at the Metropolitan Museum of Art. His most recent song is a setting of Man and God, a poem by Frederick Johnson. Among artists currently programming Mr. Franco's music are Ilona Hagen, contralto; Harold Kohon, violinist; Jane Snow, mezzo-soprano, and Ruth Freeman, flutist.

Haussermann Voice Concerto Proves Viable Novelty

John Haussermann's Concerto for Voice is an example of collaboration between two musicians who essayed an idea that was different. Margot Rebeil, the singer whose insistence impelled Mr. Haussermann to write the work, describes it as requiring a totally unorthodox vocal approach. "There is no text sung, nor even specific vowels articulated. Nor is it a symphony with vocalizes. It is 'absolute music' intended to be listened to for its own musical content and the beauty of the instrument performing it—in this case the voice—in the same wise as a concerto for any string, wind or brass instrument."

Performances of the work in the past few seasons have seen the fruition of this collaboration into a heartening story of success for both opus and soloist. "At every performance," Miss Rebeil concluded, "our real joy has been not merely in the fine press notices but in the loudly enthusiastic reception of the audience."

Henry Music Programmed in Many Lands

Harold Henry has played his piano compositions in the music centers of Europe, North and South America, and his songs have been presented extensively on artists' programs. Among the best known of his published piano works are Fantasy Poem, The Dancing Marionette, and While the Piper Played. Published songs include A Prayer, In Autumn, If Your Shoes Were Curly Gold, Gather Ye Rosebuds While Ye May, My Father Reads To Me, What the Bullet Sang. Mr. Henry also has many songs in manuscript which are frequently featured.

Jacobi Works Range Through Contrasted Forms

The range of Frederick Jacobi's long list of compositions extends from his notable symphonic and choral works, performed under major auspices here and abroad, to songs, folk song arrangements, and even piano pieces for children. He likes to depict a poem in musical colors, as in his symphonic poems The Pied Piper and The Eve of Saint Agnes or the Three Songs to Poems by Chaucer. Racial, national and local flavor find expression in such works as String Quartet Based on Indian Themes, A California Suite for orchestra, Two Assyrian Prayers for voice and orchestra, or in his opera The Prodigal Son. Hymns and Jewish ritual music have also claimed his creative gift.

An interlude in the classic style is his Cadenza to Mozart's Rondo for Piano and Orchestra (Köchel No. 386). Besides his attainments as a distinguished contemporary composer, Mr. Jacobi is the author of articles and reviews, serves on the boards of several composers' organizations, lectures at schools and colleges, and is a faculty member of the Juilliard Graduate School.

Philip James' Output Runs Wide Gamut

Philip James, conductor and composer, has garnered a store of prizes and awards of honor from composer contests, including a $5,000 prize from NBC for his satirical suite, Station WGZBX. His works include hymns, symphonic poems, suites, overtures, ballets and songs.

Mr. James has composed much in the field of oratorio and choral music. Versatility in theme will be noted in his choral works, some of which are Spring in Vienna, Nightingale of Bethlehem, A Song of the Future, The Nun; Hear, O My People; General William Booth Enters into Heaven, and Missa Imaginum.

In the field of pedagogy, he has been Professor of Music and chairman of the music department at New York University and taught at Columbia University. For seven years he conducted the Bamberger Little Symphony over WOR.

Charles E. King Founds Works on Themes of Hawaii

Known as "the Dean of Hawaiian music," Charles E. King has been called "the Stephen Foster" of that American territory. He began composing in 1911 and has over 300 compositions to his credit, based on native music of the islands. Born and raised in Hawaii, he possesses an intimate knowledge of the native history, language, customs and music, which make his compositions authentic in treatment with a real native flavor. Mr. King says that knowing a few Hawaiian words, such as "Aloha" and "Waikiki," along with a steel guitar, doesn't necessarily make a Hawaiian melody. He writes many of his lyrics, which do not have to rhyme, as in the case of American lyrics.

Besides his activities as composer, Mr. King has been Department Inspector of the Hawaiian Schools, taught music in the Kamehameha School, and was for many years conductor of the Royal Hawaiian Band, which at one time toured America. He also has served two terms as Senator in the Ha-

(*Continued on page 28*)

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WORKSHOP NOTES OF SOME COMPOSERS

(Continued from page 27)

waiian legislature. Mr. King's best known compositions are The Song of the Islands, and King's Serenade. Decca has just completed 16 recordings of his songs. When the war with Japan is over, the composer will return to his native land.

Kleinsinger's Requiem for Roosevelt Performed

April brought four premiere performances of compositions by George Kleinsinger. His Scherzo for Orchestra and Requiem for the Memory of President Roosevelt were played by the NBC Orchestra under Milton Katims. His Farewell to a Hero was conducted by Philip James, with Kenneth Spencer, baritone soloist, over WNYC; and his orchestral work, Western Rhapsody, introduced to New York by American Youth Symphony under Dean Dixon. On May 18 the last named orchestra and conductor offered this composer's Overture on American Folk Themes in world premiere at Carnegie Hall. Mr. Kleinsinger is also the composer of the cantata, I Hear America Singing, which has been recorded by John Charles Thomas.

Kramer Songs in Wide Demand

A. Walter Kramer, Managing Director of Galaxy Music Corporation, is a writer for music publications and magazines as well as composer. He also has lectured extensively. It is estimated that he has to his credit more than 300 published compositions, ranging from symphonic poems and massive works for full orchestra to instrumental solos and organ works.

One of the trends of modern composition is the vocalized song, that is, a melody or a choral number sung without verbal text. But in the early 1920's, young Walter Kramer brought out his Song Without Words, dedicated to Florence Hinkle and sung among others by Lucy Isabel Marsh. This difficult piece, cleverly contrived to sustain emotional effects, though differently styled, is as much of a test piece as the Alleluia of Mozart. Other much-sung Kramer songs are Swans, The Faltering Dusk, The Last Hour, and Bitte. Recently, Mr. Kramer has brought out several brilliant numbers of the aria type.

Sally Leff Pens New Song

Sally Leff, composer and coach, has many fine concert songs to her credit, the latest being To Memory You Are Dear, which has been sung this season by stars of stage, radio and screen.

Sydney King Russell Links Composing and Poetry

The songs of Sydney King Russell appeal to singer and audience alike because they are singable, melodious and have individualistic quality. As an active writer and critic of poetry as well as music, Mr. Russell selects his texts with the same unfailing care which he devotes to setting them to music.

A setting of his own lyric, The Children of Men, has recently been recorded for RCA-Victor by John Charles Thomas. Among his new songs are The Way to the Town, An Autumn Road, Hallowed Night, Sandy River, Prayer to the Sun, Prayer for a May Morning, Fulfillment and Little Pagan Rain Song. Sleep You to Dream and Spring Sabbath Morning are now on the press. Mr. Russell's song Harbor Night has recently won the W. W. Kimball prize of the Chicago Singing Teachers Guild.

Russell is a member of The American Society of Composers, Authors and Publishers, The National Association of Composers and Conductors, and the Poetry Society of America. He is Editor of The Poetry Case Book, a Way of Verse.

Kurt Roger's Music Heard In New York Concerts

Under the auspices of the New Collegium Musicum, compositions by Kurt Roger were featured in Carnegie Chamber Music Hall. Mr. Roger chose from a creative output which includes 100 songs, choruses a cappella, an opera, Jephtha's Wife, sonatas for violin, for viola, for piano, a suite for organ, a string trio, four string quartets, a string quintet, a string sextet, a suite for 5 wind instruments, chamber music for flute, clarinet, oboe and strings, a concerto for trumpet and strings, a concerto for cello and orchestra, an overture for orchestra.

Mr. Roger received his musical education in Vienna, obtaining a Ph.D. in music and musicology from the University there. He also was a Professor at the Conservatory of Music and Dramatic Art in Vienna. Several articles have been written by him for Grove's Dictionary of Music and Musicians.

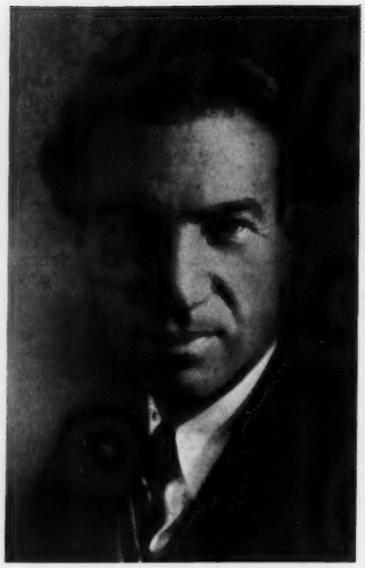
Lily Strickland Is Authority on Orient

Lily Strickland, besides being a composer of songs, is a Doctor of Music and a writer on music subjects and Orientalia. She spent a long period of time in India doing first-hand research in the field of oriental music and later made special study in Egypt and Morocco. All this has resulted in fine songs for the recitalist, unusual in melodic line and interesting in rhythmic effects.

Some of the favored numbers on radio programs and in concert are, Far Off I Hear a Flute, My Lover Is a Fisherman, Songs from India, Songs from High Hills, and the American series of Bayou songs and the popular Lindy Lou.

Miss Strickland also has written piano suites—Moroccan Mosaics, Himalayan Idylls, Egyptian Scenes—and has collaborated with Helen Frost in Oriental and Character Dances.

Today, she is living in one of the famous old houses of Long Island and in between new compositions and "home-making these servantless days" she is cultivating her hobby of painting in water-color.



NINO MARCELLI,

conductor of the San Diego Symphony. The orchestra's appearances under his baton included 80 concerts at the California-Pacific International Exposition for the Ford Motor Company. He has trained young musicians, lectured on conducting and orchestration at universities, and conducted at national and regional Music Educators' Conferences. His published compositions include teaching pieces, methods of instruction, light operas, art songs, choral and symphonic works. A graduate of the National Conservatory of Chile, he was formerly conductor of the Symphony Orchestra of Santiago.

Illustrated "Tippie's Tunes" Created by Helen Thomas

Helen Thomas has composed a number of successful songs, among them In London Town at Night, Shelter Lullaby and When You Come Home Some Day. Among singers who have programmed Shelter Lullaby are Lucile Manners and Nancy Ness. Jane Pickens is singing all three songs in her current appearances. The British War Relief has made a recording of In London Town at Night, sung by Norman Cordon.

Another facet of Miss Thomas's gift is the writing of words and music for Tippie's Tunes, a piano teaching series colorfully illustrated by Edwina, creator of the canine cartoon feature Tippie and Cap Stubbs.

Miss Thomas is now working on further tonal adventures for Tippie, new songs and an operetta. She will also devote time this summer to singing for veterans in Army and Navy Hospitals.

Volpe Works Heard at Univ. of Miami

The University of Miami School of Music presented an evening of compositions by Arnold Volpe on May 7. Sarah Folwell, soprano, was guest artist, and others on the program included Mary Jene Fannin, mezzo-soprano; Katherine Phelan, contralto, and Marvin Rickard, pianist, artist-pupils of Lina Coen and Joseph Tarpley. A recording of two movements of the G major Quartet was played, and two violin numbers arranged for cello and played by Jean Bedetti.

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N. Y. Concerts

(*Continued from page 17*)

beer's Dinorah, songs of Goddard, Hahn, Gounod, Quilter, Abalieff and Negro Spirituals. Carl Diton was at the piano. D. B.

Irene Thompson gave her debut recital in Town Hall on May 13. The young Negro soprano presented a conventional program of Mozart, Handel and Durante, Schubert and Schumann Lieder, the O Patria Mia aria from Aida and a group each of songs by contemporary American composers and Spirituals. Miss Thompson's voice is basically an excellent one, strong, clear and of long range which she used with varying success. Undoubtedly more extensive experience with the exacting demands of the concert stage and further careful study will improve her present promising potentialities in the matter of poise, style and fluent singing. Emilio Roxas, at the piano, provided strong supporting accompaniments. L. C.

Eight Centuries of Czech Music

A program of unusual interest historically and musically was presented at the Times Hall on May 13, bearing the title—Music and Songs of Czechoslovakia Through Eight Centuries. It was under the sponsorship of the Choral Society Odboj. Opening with four religious choral pieces of the 12th, 13th and 14th centuries, arranged and conducted by Karel Leitner, the program included chamber music works by Benda, Stamitz, Dvorak, and additional choral selections by Krizkovsky, Foerster and Vorisek. Artists participating were Mara Dvonch and Viliam Simek, violinists; Bedrich Vaska, 'cellist, and Fili M. Cain, pianist, all of whom played with keen understanding and feeling for the music of their native land. Miss Dvonch, as first violinist, was particularly able, and the choral group of 11 unaccompanied male voices sang effectively. R. K.

May Crawford, soprano from Brooklyn, brings with her from her native Barbados a warmth of temperament and personality which wins her audience before she commences to project her very lovely voice across the footlights. At her Town Hall recital May 15, she offered a long and difficult program embracing the small arias and songs of Haydn, Arne and Legrenzi; four of the better known Grieg songs; the Cara Nome from Rigoletto; French numbers which included the Gavotte from Manon, by Massenet, and a lovely final group in English. Miss Crawford shows evidence of careful and musicianly schooling; she has a voice of fine texture and the gift of intelligent projection of meaning and text. At the moment her middle register has a more velvety quality than the tones *in alt*. Paul Sargent was an excellent accompanist. M. C.

Gina Pinnera Sings

The postponed recital of Gina Pinnera took place at Carnegie Hall, May 17. Mme. Pinnera, in excellent vocal estate was heard in a lengthy program of arias, lieder, and request numbers. The favorite of a friendly audience, she was well received and did some fine singing, especially in the Pace mio Dio from La Forza del Destino and in the added Tosca aria. Mme. Pinnera's gift is decidedly on the operatic side; she has an unusually thrilling high voice which retains warmth and sweetness of quality and could well be coveted by many a young soprano now before the public. In the Lieder of Schubert and Brahms, Mme. Pinnera disclosed the ability to spin out a long phrase to fine tone; she also sang well the attractive Scandinavian and Spanish selections. As her diction is at its best in English songs, a longer group in English would have rounded out her program. Arpad Sandor was in top form in his accompaniments. M. C.

JOSEPH FUCHS,
violinist, soloist in the first radio performance of Lopatnikoff's Concerto for Violin and Orchestra with the NBC Symphony Orchestra on June 3. He has been engaged for an October appearance with the New York Philharmonic-Symphony and will be featured soloist with the Detroit Symphony Orchestra in January.

American Youth Orchestra's Second

The American Youth Orchestra with Dean Dixon conducting opened its second concert of the season in Carnegie Hall on May 18 with the Fourth Symphony by Brahms. The striking quality of this organization derives from the boundless enthusiasm of conductor and players a quality which is contagious and comes over the footlights. Dixon is a serious musician and an excellent leader for these young people. Whether the difficult Brahms work was a happy choice can be discussed. However, the results on the whole were gratifying, though details could have been performed with greater delicacy. The two novelties, Overture on American Folk Themes by George Kleinsinger, and Introduction and Passacaglia by Dante Fiorillo, are hardly important contributions to the orchestral repertoire. The first is rather superficial, and both are written in a somewhat routine manner. The final orchestral offering was Beethoven's Leonore Overture No. 3. Soloist of the evening was Regina Resnik, young Metropolitan singer. Her musicianship and dramatic poise are beyond discussion. Her magnificent material combined with her musicality should make her doubly conscious of a few vocal shortcomings, which certainly can be overcome. She sang the recitative and aria from Beethoven's Fidelio, Ernani involami from Verdi's Ernani and Air de Leonore from Tasse by Godard. An enthusiastic audience forced an encore. H. W.

Cornwall in Operatic Roles

The business world lost a successful executive when Burton Cornwall turned from manufacturing and insurance to the career of a singer. The opera and concert basso, who recently made a brilliant debut as The King in Aida at Bob Jones College, with Friderick Jagel as Rhadames, and later created the role of Benesch the Jailor in the New York premiere of Dalibor by Smetana under Paul Eisler, had regarded singing as an avocation until the demand for his amateur appearances convinced him that his voice offered the most rewarding future. After study in this country and appearances here in concert and oratorio, he went to Europe intending to continue training there. The outbreak of the war sent him back to America, where he found opportunity in concert engagements, leading to his operatic introduction.

PASSED AWAY

WILL C. MacFARLANE, 74, organist and composer, died at North Conway, N. H., on May 12. A native of London, he was brought to New York in childhood, studied with S. P. Warren, and made his debut at Chickering Hall, New York, in 1886. He served as organist at All Souls Church in that city, 1889-1900, at Temple Emanu-El, 1898-1912, and St. Thomas' Church, 1900-12, and was municipal organist in Portland, Me., 1912-19. A founder of the American Guild of Organists, he composed operettas and many choral and organ works. His widow, Florence, survives.

A. RUSS PATTERSON, teacher of singing, conductor, pianist and organist, passed away at his home in New York on May 1. Mr. Patterson had been active in music since he was 14 years old. He studied in Paris with Alexander Guilmant and Wager Swain. In this country he studied organ with Charles Heinroth. Mr. Patterson conducted orchestras and choral organizations. He taught voice and chorus for four years at the University of New Mexico. Of recent years, he had specialized in the scientific principles of voice production in New York in conjunction with his wife, Idelle Patterson, singer and voice teacher, who survives. He was also an accompanist for prominent singers.

MRS. LILA OTTO DEIS, contralto, and wife of Carl Deis, music editor for G. Schirmer, Inc., died in New York on May 11. Surviving beside her husband are three sons, Carl, Edward and William Deis.

MRS. LILLIAN MORGAN SAMINSKY, poet and novelist, died on May 26 in Rye, N. Y. She was the wife of Lazare Saminsky, composer, conductor and music director of Temple Emanu-El, who survives. Mrs. Saminsky's published works included Poems and Adaptations and a novel, Cleft Moorings.

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San Carlo Opera in N. Y.

At the lovely Center Theater, the San Carlo Opera opened its annual Spring season, May 16, and was welcomed by the usual capacity audience.

Carmen held the boards, and the performance showed the excellent ensemble accord brought about by the experience gained on the long Winter tour of the organization. Fortune Gallo, alive to New York requirements, provided the performance with freshened scenery, costume, enlarged chorus and ballet, and the best possible San Carlo cast. There was a new conductor making his metropolitan debut in the person of 27-year old Nicholas Rescigno, who exhibited firm command, musical taste, and a welcome rhythmic impetus which consistently kept the tempi from dragging.

Margery Mayer was the Carmen, somewhat sketchy on the historic side, but gifted with richly sensuous, well-volumed voice, intelligently used. Sydney Rayner gave his familiar ardent and vocally adept version of Don Jose. Carlo Morelli, singing with power and atmospheric purpose, made much of the Toreador role. Mary Henderson, the Micaela, scored with her pleasing lyrical tones and skillful impersonation. The rest of the cast companioned the principals adequately. In the intermission, impresario Gallo, holding an impromptu reception in the lobby, was recipient of richly deserved congratulations. He remains the hero of moderate priced opera satisfyingly presented.

Panvini as Gilda

Rigoletto, on May 17, brought Grace Panvini as Gilda, and the petite soprano charmed with her pure, bright and perfectly-used voice and appealing impersonation. Stephan Ballarini did a vivid and stylistically sung Rigoletto. Sgt. Eugene Conley was the Duke, and impressed connoisseurs with his improvement since his previous New York appearances. He vocalizes with much taste, has ringing control of his silvery top range, and acts with grace and vim. Harold Kravitt offered his customary effective account of Sparafucile. Olympia DiNapoli, as Maddelena, gave out little volume, and could hardly be heard in the quartet. William Wildermann's unusually fine full voice and skillful delivery were joined to amateurish acting. George Schick's informed and atmospheric conducting added greatly to the enjoyment of the performance.

Aida was Friday night's offering, with Elda Ercole in the title role; Marie Powers, Amneris; Tandy MacKenzie (guest artist), Rhadames; Mostyn Thomas, Amonasro; Harold Kravitt, Ramfis. Nicholas Rescigno conducted a spirited and well-coordinated performance. A capacity audience applauded warmly. B. G.

Other large and enthusiastic conclaves of listeners heard Gounod's Faust as the Saturday matinee, and Il Trovatore in the evening. Mario Palermo sang Faust, with Mary Henderson and Harold Kravitt taking the parts of Marguerite and Mephistopheles. Stephan Ballarini, Betty Stone, Olympia Di Napoli and James Morgan completed the cast.

Selma Kaye was the Leonora in Trovatore, with Tandy MacKenzie as Manrico; the other principals were sung by Margery Mayer, Mostyn Thomas. Rescigno conducted in the afternoon, George Schick in the evening. The dramatics were well worked out, the singing of general excellence, and the conducting able. D. H.

Sunday's Two Hearings

The Sunday matinee, May 20, offered La Bohême to an audience of overflow proportions. Rescigno conducted a lively and lyrical performance, in which action and music were ensembled admirably. Mary Henderson gave vocal finesse and feeling to the role of Mimi. Sydney Rayner did his routined best as Rodolfo. Biruta Ramoska was a pert and flexible-toned Musetta. Animated comedy and purposeful singing came from Messrs. Valle, Kravitt, Ballarini and Bozza. Incidentally, Miss Ramoska was a finalist in the latest Metropolitan Auditions of the Air.

The evening was devoted to Traviata, again under the baton of Rescigno. Stella Andreva, as guest artist, scored with vocal agility and a tone of agreeable warmth and roundness in the role of Violetta. Otherwise, the cast included Messrs. Palermo and Morelli as the younger and elder Germont, the latter bringing particular authority to his singing, and in other roles, Mmes. Di Napoli and Venditti, and Messrs. Wilderman, Decesare, Vivaldi and Sassani.

Ormandy's Contract Extended For 5 Years

Eugene Ormandy, conductor and musical director of The Philadelphia Orchestra, has signed a new five year contract with the organization, Harl McDonald, manager of the Orchestra, announced. There is a year still to run on his present contract.

EMIL COOPER

conducted three performances during the recent spring tour of the Metropolitan Opera. He wielded the baton for Parsifal on April 11 at the Boston Opera House, for the matinee performance of Coq D'Or and for La Gioconda, which climaxed the performances in Cleveland during the week of April 16. On May 4 the production of Coq D'Or in Chicago, with Cooper conducting, inspired the Chicago Times critic to say "the production was more than a performance: it was a hope for the future of opera in this country."

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BERNICE FROST SAYS . . .

Summer Outlines for Pupils

With the closing of the teaching season, piano teachers are being asked by serious and interested pupils for outlines of piano material for self study during the summer. These requests are encouraging to all concerned and each teacher is eager to give hints which will prove helpful and satisfying to the pupil.

Although teachers realize that the best of intentions are likely to be interrupted by various summer activities which unexpectedly arise, the motive prompting the request must be met with enthusiasm, and the outlines planned accordingly.

These should include suggestions for about one-third of the vacation period, as this is generally the amount of practice really done by the average pupil during the summer. There may be exceptions in cases of younger pupils, whose mother will supervise the work during the greater part of the time, and in some cases older pupils have sufficient interest to carry through the plans as arranged.

•

Regardless of the age and grade of the pupil, the technical outline should be a review of what has been done during the past few months, as it is unwise for new technical procedures to be attempted without the guidance of a teacher. At any rate, this is the part of the work that will first be neglected and need not be considered too seriously.

The solos accordingly should not present new technical difficulties but rather present familiar passages which will strengthen pianistic weaknesses of the individual pupil. These solos should be chosen with great care, and include selections by the masters as well as lighter numbers. (By "lighter" ones is not meant the selection of pieces of inferior musical quality.) They may be melodious, gay, appealing and not too difficult.

•

The experienced teacher knows that this summer practice, without the weekly lessons, if carried through at all, will be mostly sight-reading work. This is the main thought to keep in mind when arranging this material.

Many teachers prefer that their pupils do no practicing or playing of new music during the vacation period, as they find that many acquire careless habits, and thus more harm than good is done. However, since most pupils will do some playing anyway, an outline is a guide. For the serious pupil who works conscientiously, much will be accomplished.

When the lessons are resumed in the fall, sincere praise can be given to those who have worked well. For the others, consideration for their capacity and environment should be made, and favorable comments extended to them for their efforts.

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Keyboard Harmony

How much keyboard harmony should have been given to pupils completing the third grade? How much time can be taken from each lesson, for this, and how much practice should be given to it each week? Do you consider this a very important part of the piano lesson? N. C. M.

Only general answers can be given to all but the last question, since all depends upon the individual pupil. Third grade pupils should be able to harmonize given melodies and tunes played "by ear" in the major and parallel minor keys with signatures of four sharps and flats, using the principle triads and their inversions. They should also play cadences, including some of the secondary chords.

From the first lessons, keyboard harmony should be such an interwoven part of the lesson that it cannot be considered a subject in itself. It is very important, and good piano teaching always includes it.

Change of Hand Positions

With my intermediate pupils I find the establishing of fingering habits an easy matter as long as the note-groups remain under the hand span. When the groups shift to another hand position, the pupils do not see the group as a whole and cannot "think" the correct fingering. Can you suggest a way to lead to definite and correct fingering in these changes of hand positions? Would you mark the fingering? L. V.

Begin the work of changing of hand position, or replacements, with pieces where phrases under the hand span are repeated an octave higher. The pupil will sense that, the group being the same, the fingering will be identical. From this, advance to groups in sequence where the same figures are played on different keys. This may be approached by taking any group and playing it as an "exercise phrase" on all tones of the scale. Do not mark the fingering; pupils must learn to "think" fingering from the first lessons.

Studying Lives of Composers

When one finds it impossible to have classes for studying the lives of the composers, how can one best give to each pupil this background? Are work books a good way to present this work? F. D. F.

The teacher, in a few well chosen remarks, can give to the pupils the important details concerning the lives of the composers as the works of each are presented. The period in which the composer lived and the style of his writings should be stressed. Conversational approach is an excellent way to arouse interest in this.

The writer has found that by placing about the studio each day books within the age levels of pupils coming that particular day, much interest is created. During following weeks the pupils themselves will take the books from the shelves, and often come early, so that they can finish reading them. This proves doubly helpful on days when the schedule is running a few minutes late. Work books, however, are good if the pupil has time for them.

BORIS KOUTZEN

Koutzen Wins ACA Composers Contest

Boris Koutzen won the first prize of the contest sponsored for members of the American Composers Alliance by Broadcast Music, Inc., for chamber music. Mr. Koutzen was awarded first place for his Music for Saxophone, Bassoon and Cello. Second prize winner was Elliott Carter, for his Suite for Quartet of Alto Saxophones. Honorable mention went to S/Sgt. John Ayres Lessard for his Quintet; Ellis B. Kohs for Sonatina for Bassoon and Piano; Vally Weigl for Andante for String Quartet; Ulysses Kay, Navy Musician 2/c, for Flute Quintet. Cash awards and publication went to the first and second prize winners. A committee of judges is now selecting winners in a similar contest for orchestral compositions.

•

Content Wise presented her pupil, the eight-year-old pianist Claire Ellen Chalmers, in recital on May 19 at the State Teachers College, Springfield, Mo. Miss Wise teaches according to the Effa Ellis Perfield method.

Boulanger Fund Makes Four Awards

Judges of the Lili Boulanger Memorial Fund, Inc., have announced the names of four young composers to whom grants have been awarded for further study. Owing to war conditions, it has not been possible to make these grants since 1942. Recipients are: Robert Elwood Crane, 1943; Antoni Szalowski and Michal Spisak, 1944; Leo Preger, 1945. The board of judges consists of Aaron Copland, Serge Koussevitzky, Walter Piston, Igor Stravinsky and Nadia Boulanger.

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New Publications

There have always been protagonists for the contemporary American composer in this country. As far back as the 1890's one can find an all-American program. For the record, one such program arranged by Theodore Thomas and the Chicago Symphony was given on March 18 and 19, 1892. The works played were a Dramatic Overture by George Whitefield Chadwick, a Romance by Frederick Grant Gleason and the Second Symphony of John Knowles Paine.

True, none of these works is popular in the repertoires today, but the progressive tendencies on the part of Thomas, and others like him have furnished a stimulant for the composer. With the increase of opportunities perhaps American composers will one day earn a prominent place in symphonic programs throughout the world, as they have begun to do to some extent already.

This department decided to make a survey of the programs played by orchestras in the United States giving 20 or more major concerts a season. There are 18 such organizations—New York, Boston, Philadelphia, Washington National, Baltimore, Cleveland, Indianapolis, Buffalo, Rochester, Chicago, Pittsburgh, San Francisco, Los Angeles, Minneapolis, Kansas City, New Orleans, and Cincinnati. An average of about 10% of the music played is that of contemporary composers living in this country. And for the most part, the individual rate is better than 10%.

It was surprising to find, for example, what a "play" the compositions of Lionel Barrymore received this season; an actor-composer would naturally arouse curiosity, and this generally has an influence on the box-office.

Barber's Adagio for Strings heads the list for repetition of any one piece by a serious American composer, it is pretty safe to say that this work now has a prominent place in the standard symphonic repertoire. Morton Gould's name is very conspicuous this season, but some of his music is in the lighter vein and its popularity as symphonic material may be short-lived. Copland is well represented and in most cases it is with El Salon Mexico.

Other well-known American-born composers who have been played this season by leading organizations are Piston, Schuman, Still, Antheil, Howe, Bergsma, Thomson, Dello Joio, Hageman, Carpenter, Cadman, Creston, Diamond, Hill, Harris, Foss, Bernstein, Gruenberg, Haussermann, Taylor, Hanson, B. Rogers, Ganz, Siegmeister, Moross, Sowerby, Young, Bennett, Grofe, and McDonald. Kern, Rodgers and Carmichael are also to be found on some symphonic programs.

When there is a substantial representation of foreign-born composers naturalized or living in the U. S., including Hindemith, Stravinsky, Schoenberg, Weinberger, Wagenaar, Bartok, Berezowsky, Martinu, Bacevicius, Block, Dubensky, Grainger, Milhaud, Lopatnikoff, Casadesus, Tansman, Krenek, Toch and many others.

In glancing over the above list of names, one can hardly conclude that the American contemporary composer is ignored. While Koussetvitzky, Sevitzky and Hanson (the latter through the Eastman-Rochester American Composers' Concerts), make every effort possible to promote contemporary music, one realizes, in studying the lists and programs, that all of the conductors deserve a nod of approval. How about a 15% average for next season?

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Pointers for Marketing Compositions

The Musical Courier has had so many inquiries on how to go about getting a composition published that we have collected a few helpful hints to pass on to the inexperienced composer.

1. All manuscripts should be written as legibly as possible, and, when one or more compositions are submitted, each one should be written on a separate piece of MS paper. Then, in case not all the manuscripts are accepted, the rejected compositions can be returned.
2. Composers of songs should secure permission from authors of the texts before submitting the composition.
3. All manuscripts should be complete musical compositions.
4. Send manuscripts by either first class mail or express, and be sure to enclose return postage.
5. Try to secure a performance for your work, as a publisher is likely to be more interested in something that has been performed and reviewed.
6. Study the types of music each publisher specializes in, and then select the house accordingly. For example, if you have composed a ballad, do not submit it to a firm that stresses music for the organ.

For Recorder or Other Woodwind Instruments

800 Years of Music For Recorders (or other woodwind instruments); edited by Albert G. Hess. Associated Music Publishers, N. Y. Two books, $1.50 each; Part Book for Book 1, 50¢.

Starting with an anonymous dance tune, for one recorder, written around the turn of the 12th century, this carefully edited collection includes representative music of every succeeding century, ending with two contemporaries—Paul Hindemith and Norman Cazden. There are also several delightful folk melodies. Each book is complete with informative data concerning the music and composers. The first is devoted to one and two-part music with and without keyboard accompaniment, while the second has three and four-part music, mostly without keyboard accompaniment. Recommended as a highly interesting anthology for serious musicians.

For Piano

Polka and Scotch Rhapsody by William Walton. Oxford University Press, London. Carl Fischer, Inc., Sole Distributors for U.S.A. 80¢ and $1 respectively.

Two selections from the sparkling and very witty orchestral suite, Facade, by William Walton. Roy Douglas has furnished piano reductions that are not too complicated and yet retain the instrumental color. These are perfect encore pieces.

Three Fantasies by William Bergsma. Hargail Music Press, N. Y. $1.

Another addition to this firm's Contemporary Music Series, this time by William Bergsma, the young American composer who has just been awarded $1,000 from the American Academy of Arts and Letters to further his creative work. These three brief sketches were completed in 1943. Though in the contemporary idiom harmonically, the musical ideas are clear and all three are pianistic. The professional pianist would find these worth consideration.

For Two Violins, Flutes or Recorders

Six Sonatas by G. P. Telemann, edited by Fritz Rikko. Two Volumes. Weaner-Levant Publications, N. Y. $2. each vol.

A valuable addition to chamber music editions available here. The Telemann duet-sonatas are contained in a copy of the original work in the Brussels Library, and date from 1727. The editor provides a short foreword concerning ornamentation and other matters. These works may be played on two violins, two flutes, or two recorders, but the editor notes that "a rendition on flute and violin would also do justice to the manner and style of playing at the time of their composition."

With the Publishers

Gretl Urban, who has been Manager of Associated Music Publishers, Inc., for the past two years, was recently elected Vice President of the firm. . . . Norman Dello Joio will succeed William Schuman on the Sarah Lawrence College music faculty. . . . The Composers Press, Inc. held its annual spring recitals of American contemporary works at the Washington Irving High School Auditorium and the Haubiel Studios during the latter part of May.

Isidor Philipp's Exercises De Tenues (studies for the balance of finger strength) have been published for the first time in this country by the Edward B. Marks Music Corp. . . .

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DISCS

STRAVINSKY: Scenes de Ballet; played by N. Y. Philharmonic under direction of Igor Stravinsky. Columbia set No. M-245, 2 12-inch discs, $2.50.

Billy Rose commissioned this score for a ballet which was choreographed by Anton Dolin, with Markova as prima ballerina, in the recent production, Seven Lively Arts. It is a series of vivid episodic snatches, rich in variety and very cleverly scored. Stravinsky does an expert job in the conducting of the brilliant recording, and Columbia deserves credit for bringing it to the public since it is one of the most delightfully spontaneous works to come from the pen of this composer for a long time.

BRAHMS: Symphony No. 4 in E minor, op. 98; played by the Philadelphia Orchestra under Eugene Ormandy. Columbia set No. M-567, 5 12-inch discs, $5.50.

The second symphonic recording to come from Ormandy and the Philadelphians since the ban has been lifted (the first was Beethoven's Seventh) surpasses the first on every count. It is an inspired reading of what might be called the best of the Brahms' symphonies. The broad melodic lines have sweep and grandeur; there is excellent instrumental balance and the recording, technically, is fine.

MOZART: Symphony No. 41 in C major (K 551); Cosi Fan Tufte Overture; played by the N. Y. Philharmonic Orchestra under Bruno Walter. Columbia set No. M-565, 4 12-inch discs, $4.50.

This is the second Walter recording of the Mozart Jupiter. The first, with the Vienna Philharmonic (Victor M-584), was not completely successful because of technical handicaps caused by the large hall in which it was made. The present release is altogether satisfying for, in addition to Walter's masterful interpretation, and his apparent affection and devotion toward the music of Mozart, the recording is generally bright, clear and agreeable.

KERN: Can't Help Lovin' Dat Man (Show Boat); They Didn't Believe Me (Girl from Utah); Smoke Gets in Your Eyes (Roberta); Look for the Silver Lining (Sally); All the Things You Are (Very Warm for May); The Touch of Your Hand (Roberta); The Song Is You (Music in the Air); Don't Ever Leave Me (Sweet Adeline); sung by Risë Stevens, mezzo-soprano; accompanied by orchestra conducted by Sylvan Shulman. Columbia Set M-565, 4 12-inch discs, $4.50.

Jerome Kern has been writing top tune musicals since 1911, and in this album are eight of his songs which will probably live for many decades. Risë Stevens has just about conquered every field. In addition to being an established "Met" artist, she is also a star of the screen, radio, and has a good many discs to her credit. Though she has recorded operetta music, this is her first excursion into the popular field for Columbia, and the quality of her voice lends itself quite well to this type of music. The orchestral accompaniments have been neatly arranged by Alan Shulman while the direction is in the able hands of brother Sylvan.

BERNSTEIN: Selections from On the Town; played and sung by the Victor Orchestra and Chorale, under the direction of Robert Shaw and Leonard Bernstein. Victor set No. DM-955, 4 10-inch discs, $3.50.

This is the best "pop" album Victor has released thus far. It contains: I Feel Like I'm Not Out of Bed Yet; New York, New York; Lonely Town; Lucky to Be Me; Some Other Time; and four sides of ballet music conducted by the composer, Leonard Bernstein. Robert Shaw does a neat job of swinging the baton for all the other numbers. Bernstein's music from the current smash hit will appeal more to the sophisticated ears since the harmonies and intervals are not as saccharine as those of the average popular show tunes.

Single Discs

GOULD: American Salute; Yankee Doodle Went to Town; played by the Boston Pops under direction of Arthur Fiedler. Victor 12-inch disc No. 11-8762. $1.

Typical Gould arrangements of When Johnny Comes Marching Home and Yankee Doodle. Both are given a peppy performance by Fiedler and the recording is good.

FOSTER: The Americans Come; FOURDRAIN: Chevauchee Cosaque; sung by Richard Crooks, tenor and accompanied by the Victor Orchestra under direction of Maximilian Pilzer. Victor 10-inch disc No. 10-1150, 75¢.

For his first post-ban recording, Richard Crooks has selected two songs originating from World War I. He sings the two ballads with deep feeling and understanding and the vocal quality is unusually good.

DE FALLA: Ritual Fire Dance; Dance of Terror (from ballet El Amor Brujo); played by Jose Iturbi, pianist. Victor 10-inch disc No. 10-1135, 75¢.

The Iturbi temperament is a natural for these two popular de Falla dances but the recording is just fair.

LOESSER: Rodger Young; CRAWFORD: The Army Air Corps; sung by John Charles Thomas, baritone; accompanied by orchestra and chorus under direction of Victor Young. Victor 10-inch disc No. 10-1167, 75¢.

This time Rodger Young is coupled with the popular Army Air Corps tune, and both are given a dignified performance.

LOESSER: Praise the Lord and Pass the Ammunition; Rodger Young; sung by Nelson Eddy, baritone; accompanied by chorus with orchestra under direction of Robert Armbruster. Columbia 12-inch disc No. 7426M. $1.

Eddy fans will probably like his singing of these two popular war songs.

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Dell In Agreement With Disc Makers

An agreement between the Philadelphia Orchestra Association and the Robin Hood Dell Concerts, Inc., has been reached on the question of recordings at the Dell. The Dell management will now make recordings during the summer concert season under the direction of Mitropoulos and Kostelanetz. According to the agreement, the Dell shall not make any recordings of works already in the disc repertoire of the Philadelphians, in the playing repertoire of the organization, or those that are contemplated for recording by the Association.

The Marguerite Kozenn photograph on the Front Cover is by James Abresch, N. Y. C.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano Solo

STARRY NIGHT, by Ralph Federer. G. Schirmer, Inc., New York. 50¢.

An attractive recreational piece that has the happy faculty of sounding more difficult than it actually is. Standardized patterns are largely used for both hands but with an occasional unexpected turn in the melody and resultant harmony that makes for an above-average recital item.

NOCTURNE, by Jean Beghon. G. Schirmer, Inc., New York. 50¢.

A richly atmospheric and warmly harmonized composition that calls for large hands and a player who can create the desired "gray" mood. In three-part form, the piece moves through the liberally altered keys of B and E flat minor, the former being seasoned with a series of disconnected major triads that revive memories of the Silver Rose music from Strauss' Der Rosenkavalier.

SCOTCH DANCE and OLD IRISH MELODY, by B. D. Gauntlett. G. Schirmer, Inc., New York. Each 50¢.

Here are two excellent recital pieces that, for sheer merit, tower above anything published recently in this particular field. The Scotch Dance, leavened with pawky humor, is quite freely harmonized and, taken at the indicated tempo, is no trifle to be lightly dashed off. Carefully prepared and well executed, however, it will provide a musicianly "flash" to any program. The Old Irish Melody, founded on a traditional tune, is exquisitely done. In the key of E, the lovely melody passes through three treatments that point up all its beauty and give the performer an opportunity to mold into being a tone poem of unusual charm.

A WINDING ROAD, by Louise E. Stairs. Theodore Presser Co., Philadelphia. 35¢.

A simple two-page ballad with the same melody used twice but over an occasionally different accompaniment. A bit cliché-ful, perhaps, but vocally alluring and a useful piece for the modestly equipped singer.

SHELTER LULLABY (50¢) and **TIPPIE'S TUNES** ($1.50), by Helen Thomas. Boston Music Co., Boston, Mass.

The lullaby is a simple prayer in C major, the words also by the composer. It asks God to send angelic dreams to those little children who, in war-torn countries, were sleeping in shelters with "no pillows for their bed." The song is quite moving and impresses by its sincerity. "Tippie's Tunes," the words of which are also by Miss Thomas, boasts profuse pen-and-ink drawings (the board cover is in color) by Edwina, the original creator of Tippie Stubs, a black-and-white poodle of uncertain pedigree known to many through his daily and Sunday comic-strip appearances. The little songs, surrounded by amusing illustrations, are quite short and deal with various activities in the life of the active Tippie. An attractive gift volume and one that children will enjoy.

CRADLE SONG, by Sam Franko. G. Schirmer, Inc., New York. 25¢.

Within the confines of a single page and 30 measures, Mr. Franko spins a plaintive melody over a gently rocking accompaniment. In B flat, for third grade, this not too distinguished little composition will take careful pedaling to hold it together.

CLOWNING, WISTFUL, AT THE SKATING RING, RUSSIAN GYPSY, and **VALSE ESPAGNOLE,** by Lewis Brown. G. Schirmer, Inc., New York. Each 30¢ except the last-mentioned, which is 35¢.

Within the limited boundaries of these simple sketches, the composer has achieved considerable variety, interest and musical worth. The numbers range from Grades 2 to 4 and will prove welcome material for students with an interpretive flair. Mostly single notes for both hands, with only a few scattered and simple chords.

UNCLE BIDDLE AND HIS FIDDLE and **BUTTERFLIES AND GRASSHOPPERS,** by Frederic Groton. G. Schirmer, Inc., New York. Each 30¢.

For 46 out of its 48 measures, Butterflies and Grasshoppers consists of nothing more than a triplet and an eighth for the first half of each measure (in 2-4), this representing the Butterflies, while the second half consists of two eighths, this octave hop describing the grasshoppers. Rather dull. As for Uncle Biddle, he seems to have a retentive memory and must have played in the pit orchestra of a movie theatre in his youth. The expected open fifths to tune up all four strings pop up at frequent intervals. Also rather dull.

IN MY HEART I HAVE LOVE FOR YOU, by Rudolf Friml. G. Schirmer, Inc., New York. 40¢.

In A flat, 2-2 and 4-4 rhythm, this skillful and seasoned composer has turned out a two-page piece in which the first page is devoted to what may be called the "verse" and the second to the "chorus" of what could well have been a typically Friml song. A warm singing melody in both parts. Rather "chordy" and a little on the "popular" side.

Josephine Antoine Honored

Josephine Antoine has been awarded a special U. S. Treasury Citation "for distinguished services rendered in behalf of the War Finance Program." It was presented to her by Don McKiernan, Special Deputy of the Treasury, before the studio audience of the Contented Hour on May 14.

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ROCHESTER

(Continued from page 7)

A very appropriate prelude to the festival was a symposium of Eastman student works for orchestra. Howard Hanson conducted the Eastman Rochester Symphony Orchestra which deserved rich praise for the excellent playing of the sometimes exceedingly difficult works. The range of styles includes several centuries, occasionally the twenty-first too. Yet the endeavor of the young composers, in any case, is thoroughly earnest. To name only a few of the eighteen works performed at the five sessions of the symposium, a Concerto Grosso in F, by Yeh Huai-Deh, was written in a perfect Handelian style. A Sinfonietta for Orchestra with piano obbligato by Manuel Herrarte showed definite charm in melody as well as in rhythm. A Concerto Grosso by José Velez, a Concerto Grosso by Alan Cope, and a symphony by Ingram Walters belongs to the group of modern, almost 21st century works. Very interesting the songs of Frederick Woltman From Leaves of Grass; the composer seems to have found an appealing personal style. So did Karl Ahrendt in the first movement of a symphony which was pleasant to hear. John Boda's Cartoon is rich in interesting instrumental effects which show that Richard Strauss is the composer's favorite. A similar program music with instrumental effects is Mark Fax' The Lost Zoo.

Student Orchestras Heard

The Eastman School Senior Symphony, under Howard Hanson's baton, gave an inspiring concert, playing Corelli's Christmas concerto, and two Debussy Nocturnes, in a beautiful interpretation, and the Symphony No. 1 of Sibelius in an exciting way.

Paul White conducted the Junior Orchestra in Schubert's Unfinished Symphony and Mozart's charming Concerto No. 3 in E flat for French horn. Paulina White was the soloist; remarkable musicianship and mellow tone are the characteristics of her playing. Under Herman Genhart's leadership, the Eastman School Choir performed Brahms' Song of Fate in an inspiring style.

Dr. Hanson, with the assistance of the Eastman-Rochester Symphony Orchestra, presented soloists in an excellent recital. Shirley Ainsworth sang Gluck's Divinités du Styx in a technically and musically perfect style. Respighi's difficult Concerto Gregoriano received a mature and sure interpretation by the violinist Elaine Kierstad. A brilliant dramatic soprano voice is that of Virginia Cole, who sang Verdi's aria Pace, Pace from La Forza del Destino superbly. Equally well sung was the aria from Gluck's Alceste, Ce ne Point un sacrifice by Jeanette Exley. The final number on the program was the first movement from Tchaikowsky's B flat minor piano concerto; Betty Sielski Lea gave it an inspiring and dynamic interpretation; a fine pianist and a promising talent.

In the broadcast series of the Eastman School we enjoyed Jose Echaniz's masterly performance of Bach's Partita in B flat and his lovely interpretation of a Hummel sonata. Jacques Gordon, with Echaniz, played Beethoven's Kreutzer Sonata with the highest maturity. Tonally and musically, it was an interpretation which hardly can be surpassed.

Eastman Recitals

Students of the Eastman School of Music gave a series of remarkable recitals: Loren Glickman, bassoonist, and Murray Panitz, flutist, were heard in a very interesting program of modern music, different from the usual recitals; Hindemith's Bassoon Sonata was given an excellent and tender interpretation; a very melodious piece for flute, Israfel by Herman Rudin, two genuinely poetic pieces by Bernard Rogers (Soliloquy No. 2 for bassoon and strings, Soliloquy for flute and strings), a vivacious concert piece for bassoon and strings by Burrill Phillips, some compositions by Eastman students (among them a Nocturno for bassoon by Richard Johnston, three duets for flute and bassoon by Karl Ahrendt, Weldon Hart, and Ingram Walters respectively) deserve being mentioned for good musical contents and for superb performance.

BEATRICE DENSON,
soprano, recently gave a song recital at the Y.W.C.A. and appeared at the Pan-American Union, Washington, D. C., in songs by Latin-American composers. Her second New York recital is scheduled for the fall.

Ruth Lakeway, soprano, sang among other songs a Mozart cantata with sure technique and good expression; Dorothy Villa played Chopin's B minor sonata very well.

Richard Fischer played excellently and with thoroughly musical feeling Brahms' F minor Sonata for viola and piano (op. 120, No. 1), accompanied as excellently by Carolyn Fenton Hagen, and together with Gerard Samuel, violinist, two movements from Mozart's Sinfonia Concertante with zest and charm.

Very talented, and technically thoroughly experienced is the violinist Virginia Peters Morgan. She gave a recital of outstanding quality, including Quincy Porter's Second Violin Sonata, a very interesting work, Mozart's D major concerto, and Brahms' D minor sonata, op. 108, each performed superbly. Charles Riker at the piano shared the applause rightfully; and Jacques Gordon, Mrs. Morgan's teacher, is to be congratulated.

Rose Lisanti, soprano, was heard in songs by Mozart, Handel, Brahms, Ravel, Debussy, Hanson, and Bainbridge Crist. Not a great voice, yet well trained; she has good expression, clear diction—a nice soubrette.

Another outstanding recital was offered by Shirley Ainsworth, contralto, and Rowena Dickey, pianist. Miss Ainsworth's voice is warm, well modulated, and intelligently used. Bach's Lord Jesus, Draw Me unto Thee, Schumann's Frauenliebe und Leben cycle, and Buxtehude's Wenn ich, Herr Jesu, habe Dich were performed in an impressive manner. To call Miss Dickey's piano playing brilliant is no exaggeration. Not only her technique shows virtuosity, as proved in two Paganini-Liszt Etudes, but her musical understanding is remarkably mature, as shown in the performance of Beethoven's 32 Variations and of Prokofieff's Sonata No. 3, op. 28. A very talented artist, who reflects credit on her mentor, Jose Echaniz.

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Culp-Dornay Studio Recital

The final students' recital of the season took place in the Dornay-Culp Studio, May 5. The well-planned program opened with a true Mozartian rendition of the Letter Duet from The Marriage of Figaro sung by Julica Szirmay and Marian Farina. Songs by Tierney and Besly introduced Audrey Eleopoulos, a 15-year-old mezzo soprano, who disclosed a voice of lovely quality and who possesses unusual poise for one so young. Clara Walters showed pleasing vocal gifts in her songs by Thayer and in an Old English Air. Vissi d'Arte from Puccini's opera brought forward a prospective Tosca, Marlene Travers, who has a fine stage deportment, audience appeal and thrilling high notes. Julica Szirmay, diminutive Hungarian coloratura soprano, sang Ciascun lo dice from Donizetti's Daughter of the Regiment, evidencing temperament, showmanship and a charming voice. It was interesting to realize the forward progress made by Tay Vojack since her last season's recital; her voice has gained much in roundness of tone and in carrying quality.

Marian Farina, soprano, has the ideal qualities of a beautiful voice and interpretative talent. Her solo numbers were sung with mature artistry. Jose Fernando sang delightfully several numbers which were enthusiastically received by the audience. He added by request a duet from Don Pasquale with Miss Farina, with whom he had been heard in duet recital earlier this season. The program closed with the Trio of the Three Ladies from Mozart's Magic Flute. The three singers, Misses Szirman and Farina and a newcomer with a splendid contralto voice, Dorothy Siegfried, blended vocally in an atmospheric reading of enchanting music. Mme. Culp-Dornay once again demonstrated her artistic stature as a teacher, coach and accompanist. Her pupils show fine training from a common-sense basis, as well as guidance from an instructor who is a real musician. M. C.

Schoenwald Pupils in Mozart Program

An all-Mozart program of arias and ensemble combinations was presented by students of Greta M. Schoenwald in Carnegie Chamber Music Hall on May 5. Technically and stylistically demanding, this music was sung with excellence of delivery and interpretation. Except for Magic Flute excerpts, the entire program was in English. The singers were Sara Greene, Mary Kalmer, Penelope Vassilaros, Constance Makris, Josephine Fatseas, Sobelle Thorner, Anthony Mercede, Mary Bachovchin, Helen Slawson, Frances De Meo, Doris Williamson, Doris Maag, Jane Hurst. Mme. Schoenwald was at the piano. D. B.

Phila. Conservatory to Hold Summer School

The Summer School of the Philadelphia Conservatory of Music will extend from June 18 through July 28. The session features special classes in Form and Analysis and Modern Harmony by Vincent Persichetti; ear-training, harmony, counterpoint and composition; and private instrumental and vocal instruction. Maria Ezerman Drake is managing director and Allison R. Drake, dean.

Heard at Yella Pessl Studio

Gertrude Price, composer and teacher, who has returned to New York after ten years, on May 30 gave a demonstration at the studio of Yella Pessl, presenting some of her own compositions, including improvisation on drawings by William Steif, intended to be used for dancing. There were also records made in her former Washington studio of improvisations by normally talented children and by maladjusted ones. They were recorded both spontaneously and after the children had been given time between lessons to prepare compositions which they had not written down. Miss Price found that creative activities and literary faculties were greatly developed by this method. Prominent educators and psychiatrists were among the invited audience.

Singers from Korst Studio Appear

Singers from the studio of Prof. Robert J. Korst of New York are appearing in opera, concert and radio. On the recent tour of the Columbia Concerts' production of Carmen, Siroon Mangarian sang the title role and Mercedes; Gertrud Janssenn was Micaela; and Emile Renan, Dancaira. Lorne Byron has completed a three months' tour with Sigmund Romberg and will appear in his operetta Showboat in Detroit. Jane Snow gave a recital in Boston, and was heard in songs of Johann Franco over WQXR. Brenda Miller appeared at Queens College in Haydn's Creation.

Gescheidt Artists in Recital

Adelaide Gescheidt presented three artist pupils in an Art Song and Operatic Recital at her Harperley Hall Studios, May 6. The program opened with duets of Schumann and Brahms, sung with charming ease and assurance by Misses Westerfield and Poynter. A combination of selections from the works of Brahms, Wolf, Vidal and Woodman introduced Sona Kara, a young soprano with a lyric voice of brilliant quality. She also has an even scale which rises to soaring high notes, and shows marked interpretative gifts.

Christine Westerfield, dramatic soprano, chose somewhat delicate and subtle numbers for the greater part of her solo group, singing among others Handel's Care Selve and the Mozart Alleluia which she rendered with stylistic tone balance and meritorious projection of mood values. Edythe Poynter, heard earlier this season, has one of those rare, rich contralto voices which sound equally well in lieder and operatic numbers. She offered Schubert, two French songs and the Rummel Ecstasy.

The second half of the concert was a clever arrangement of feminine vocal material, listing Puccini's Vissi d'Arte, excellently sung by Miss Westerfield; the Butterfly duet for Misses Kara and Poynter and the second act Butterfly aria for Miss Kara; the Adieu, Forêts, from Jeanne d'Arc by Tchaikovsky, for Edythe Poynter; and a finale combining the voices of Misses Westerfield and Poynter in The Passage Bird's Farewell, by Hildach.

Theodore Walstrum, at the piano played musicianly accompaniments. Mme. Gescheidt directed the program in her customary gracious manner. M. C.

Cleveland Institute Summer Session

The summer session of the Cleveland Institute of Music extends from June 25 to Aug. 4. Beryl Rubinstein is director, Ward Lewis, dean of the faculty, and Mrs. Franklyn B. Sanders, director emeritus. The preparatory department offers instruction in piano, strings, orchestral instruments, voice and theory. The conservatory department is for advanced students in the same fields. Special courses include piano classes by Mr Rubinstein; violin by Joseph Knitzer; pedagogy lectures and piano pedagogy for parents, conducted by Ruth M. Edwards; theory for adults; and theory pedagogy, presented by Marie Martin. The complete faculty includes: piano, Beryl Rubinstein (head), Phyllis Abrahams, Alice Aldrich, Ruth M. Edwards, Bertha K. Giles, Lillian Greive Husak, Marianne Matousek Mastics, Charlotte McManamon, Dorothy K. Price, Edith Warner Reed, Margaret Roenfeldt, Corinne Rogers, Lawrence Stevens; violin, Joseph Knitzer (head), Jeno Antal, Walberg Brown, Sara Budweiser, Margaret Randall; voice, Nevada Van der Veer (head), Maurice Goldman, Elizabeth Stoeckler, William Wheeler; theory, Ward Lewis (head), Marie Martin, Clement Miller, Bonita Potts, Verna Straub; organ, Henry F. Anderson; viola, Tom Brennand; orchestral instruments, Alice Chalifoux (harp), Alois Hruby (trumpet), Charles McBride (cello), Harvey McGuire (oboe), Adolph Moser (tuba), Jacques Posell (bass), Ruth Ross (flute).

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MUSICAL VISITORS

Some of the foreign students studying this year at Institute of Musical Art of the Juilliard School of Music.

Seated, left to right: Dahling Hung, Chunking, China; Regina Chomska, Poland; Shielah Burrows, Belleville, Ont., Canada; Eiko Oshima, Hilo, Hawaii; and standing, left to right, Jorunn Fjeldsted, Reykjanik, Iceland; Betty Linn, Foochow, China; Venustiano Lopez, Veracruz, Mexico; Azalea Sanchez, San Jose, Costa Rica; Josefina Huezo, Managua, Nicaragua; Yvette Girard, Quebec, Canada and Hossein Sarshad, Iran. (Photo by Paul Parker)

Schofield Pupils in Many Appearances

Current activities are many for Edgar Schofield's students. Loren Welch has been engaged as baritone soloist at The Church of the Heavenly Rest, New York. Mary Rhett, contralto, is now singing at the Fifth Avenue Presbyterian Church, and Margaret Ritter at the Broadway Tabernacle. Eugene Bayless is baritone soloist at the First Methodist Church, Westfield, N. J. Mr. Welch appeared as Grieg in Song of Norway at New York's Imperial Theatre for five performances recently. Miss Ritter, who was heard on the Metropolitan Opera Presents hour, and Raymond Keast are members of the same operetta company. Catherine Kingsbury is appearing in leading soprano roles with the Mascagni Opera. She was heard recently at the City Center in the New York Singing Teachers Association concert.

Academy of Vocal Arts Plans Outdoor Operas

PHILADELPHIA—The Academy of Vocal Arts will present three outdoor performances of operatic scenes at Faraway Farm, the home of Mr. and Mrs. Clarence A. Warden, during June and July.

Two South American scholarships have been granted. Leonor Arenas of Lima, Peru, winner of one of them, has been studying at the Academy since December. On the recommendation of Fritz Busch a scholarship has been granted to Graciella Silvaine of Buenos Aires for 1945-46.

Jane Foltz sang Nancy in Martha with Charles L. Wagner's Opera this spring, and is to take the part of Maddalena in his production of Rigoletto next fall. She is under contract with the St. Louis Municipal Opera for 17 weeks of light opera this summer. Val Patacchi sang Zuniga in the Columbia Concerts Opera Company's Carmen and Figaro in the Marriage of Figaro with the Nine O'Clock Opera. He is re-engaged for bass leads with the Columbia Concerts Opera in 1945-46.

Blanche Gailliard in Program at La Forge-Berumen Studios

A highlight in the pianistic activities at the La Forge-Berúmen Studios was the recital given on May 13 by Blanche Gaillard, artist-student of Ernesto Berúmen. Miss Gaillard played a program of Bach-Tausig, Beethoven, Brahms, Chopin, Debussy, Scriabine, Griffes and Dohnanyi. Her technic was accurate, brilliant and clean cut. Lovely tone quality prevailed. The audience was large and enthusiastic. B. G.

Stowe Pupils Active

Students from the piano class of Frances Stowe gave a recital at her studio on May 6. Those appearing were Nana Robbins, Evelyn Bodin, Irma Robbins, Rosemary Corno. They played music by Beethoven, Mozart, Handel, Bach, Chopin, Schumann, Tchaikovsky and others.

N. Y. College of Music Recital

The New York College of Music presented students of Ruth Kisch-Arndt in a vocal recital at Steinway Concert Hall on May 13. Songs and operatic arias from the standard repertoire were given performances of general excellence by Ruth Mittelman, Phyllis Glick, Shirley Koch, Francoise Hahn, Greta [illegible] Alice Alovis, Zetha Avery, Pearl Tamas, Selma Cohen, Rita Schwartz, Lester Fillis, Millicent Cabot, Vivian Baule, Lucille Dell'Anno. The able accompanist was Otto Hertz. D. B.

John Colville Dickson Singers in Engagements

CHICAGO — Three singers from the studio of John Colville Dickson were soloists in the Beethoven Ninth Symphony under Désiré Defauw—Florence Edwards, soprano; Charles Sears, tenor; and Bruce Foote, baritone. Erich Leinsdorf, new conductor of the Cleveland Orchestra, has engaged Bruce Foote for an all-Brahms program in Cleveland in November. Thelma Waide Brown, soprano, gave a recent recital in Indianapolis which resulted in a re-engagement.

Iona Harms Artists Heard

Artist-students of Iona Harms are appearing extensively. Edward Pollock, bass-baritone, heard in solos and as announcer over WNYC, was the first New York City winner of the James Monroe Oratorical Contest this year, sponsored by the Hearst papers, and the Narrator in Charles Haubiel's Father Abraham in Carnegie Hall with the New York Philharmonic under Rudolph Ganz. Peri Tore, tenor, and Sara Reale, soprano, were soloists at the Young Artist's Concert at the Washington Irving High School on May 20, presented by the Composers Press. Mr. Tore also was soloist at the Marble Collegiate Church on V-E Day and has done solo work at the West End Presbyterian Church. Marjorie Nowak, soprano, is soloist at St. James Lutheran Church, Brooklyn; Anna Haase, soprano, at St. John's Lutheran Church, Lynbrook, N. Y.; Ruth Schub, alto, at Church of the Incarnation, Jamaica, N. Y.; and Muriel Pyle, alto, at Holy Trinity Church, Hackensack, N. J.

Amy Ellerman Singers in Many Hearings

Singers from the Amy Ellerman Studios continue active this season. Barbara Stevenson, soprano, made appearances with the Boston Handel and Haydn Society; the Ottawa Choral Union; the Oratorio Choir, Passaic, N. J.; Centenary Celebration, Temple Emanu-El, New York; St. Louis Bach Society; at All Angels Church, New York; in the Chattanooga Music Festival; with the Scotia Octave Singers; and the Easton, Pa., Oratorio Society. Fritz Krueger, tenor, was heard in recital at New Bremen, and Springfield, with the Springfield, Mo., Symphony; at Westenberg College, Springfield, O.; in two concerts for the University of Pa. Art Museum Series; and in recital at Wesley Junior College, Pa. Mabel Boyce, soprano, was heard as guest soloist with the Dutchess County Philharmonic, Poughkeepsie, N. Y., and in the concert of the American Association of University Women, Newburgh, N. Y. Elsie MacFarlane, contralto, appeared in the CBS Encore Program; at the Institute of Arts and Sciences; in the Berea, O., Bach Festival; and with the St. Louis Bach Society. Carlyle Bennett, tenor, appeared in South Norwalk and New London, Conn.; at All Angels Church, and Centennial Memorial Temple, New York; with the Washington and Easton, Pa., Oratorio Societies. Iona Harms, soprano, sang as soloist with the Philharmonic Symphony of New York; at West End Presbyterian Church; in a Venezuelan Friendship Concert, at the Town Hall, and with Harriet Brundage, soprano, in recital at State Teachers College, New Paltz, N. Y. Marie Mendoza, soprano, was heard with the Toledo Light Opera Company; twice as guest soloist with the Yonkers, N. Y., Festival Association; and at the Art Center in Washington Heights; as guest artist with the People's Folk Chorus, Paterson, N. J.; in a program of Modern Liturgical Music, in Newark, N. J., and at the NY STA Composers Mart.

Queena Mario Singers Appear

Dorothy Stahl will tour the Middle West in June with the National Music League Quartet. Vivian Bauer was contralto soloist in the recent presentation of Puccini's Manon Lescaut on the Great Moments in Music broadcast. Elizabeth Humphrey was guest soloist with the Orpheus Club of Flushing, N. Y. All are pupils of Queena Mario.

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St. Louis Opera Plans 27th Year

ST. LOUIS, MO.—Entertainment Enterprises, Inc., completed its successful season with five performances by the San Carlo Company and a single Carmen performance by the Columbia Concerts entourage. The Gallo forces offered their standard operatic fare beginning with Aida and including the Double Bill, Trovatore, Boheme, and Rigoletto. A scheduled Saturday matinee performance of The Barber of Seville was cancelled out of respect to the late President Roosevelt, whose interment occurred on that day. The new conductor, Nicholas Rescigno, kept his well-seasoned ensemble on its mettle and with tasteful costuming and scenic investiture and the expert stage direction of Mario Valle, the engagement fully warranted the generous response accorded it.

Columbia's Carmen performance drew a capacity house and much laudatory comment. It was sung in English, and in its original Paris Opéra Comique version with dialogue; many in the audience discovered for the first time what the opera was all about. This was obvious from the frequent intermittent applause and waves of laughter that interrupted several episodes. Mona Paulee sang the title role with vocal competence and acted the seductive heroine with a fine sense of dramatic values. Donald Dickson was a dominating figure as Escamillo, Frances Yeend a picturesque Micaela, and Edward Kane a reticent Don Jose. Herman Adler was in the orchestra pit conducting a production that was eminently satisfactory in all departments.

Alexander Uninsky closed The Principia Concert Course with a piano recital during which he propounded the works of Scarlatti, Bach-Busoni, Schumann, Debussy and Chopin to the delight of a large audience which was regaled with the polished art of a master.

Municipal Opera Plans

Rehearsals have begun for the inauguration of the St. Louis Municipal Opera's twenty-seventh annual season which opens June 7. The musical director will be Edwin McArthur, well-known operatic conductor and accompanist. Twelve productions will be staged during the season of 88 nights, which will open with Cole Porter's Jubilee. This will be followed by The Fortune Teller, The New Moon, O'Brien Girl, Cat and the Fiddle, Mme. Pompadour, Firefly, Pink Lady, Three Musketeers, Bittersweet, Sari and Roberta. The cast of principals has not as yet been announced. There will be a chorus of 29 girls and 28 men singers, and 26 girls compose the dancing ensemble. John Kennedy, of New York, will return as production manager, and Watson Barratt will again have charge of scenic designing as well as acting as Kennedy's assistant. There will be the usual orchestra of 50 drawn from the ranks of the St. Louis Symphony Orchestra.

O. C.

GENE BONE, NAN MERRIMAN AND HOWARD FENTON
look over a copy of The April Hill by Mr. Fenton and Mr. Bone. The mezzo-soprano expects to program this song in the near future.

Songs by Gene Bone and Howard Fenton appear on many programs, featured by such artists as Nan Merriman, Genevieve Rowe and Donald Dame. Miss Merriman recently sang Wind in the Tree-Tops on NBC's Serenade to America, in her joint recitals with Charles Kullman, and with the New Haven Symphony Orchestra.

Green Fields, premiered by Genevieve Rowe at Town Hall, will be sung by Robert Merrill over NBC. Everything That I Can Spy, setting of James Stephens' poem, attracted favorable attention on Dorothy Fisher's Town Hall program, and will be featured by Leonard Warren. Their latest song, The April Hill, was first performed by Marie Leidal at Town Hall. Donald Dame and Steven Kennedy have been heard in Finnigan's Wake, humorous setting of an Irish folk poem. Another song, Distances, is being heard on the air and in concert. Other artists who currently program Bone-Fenton compositions include Eileen Farrell, Nadine Conner, Isobel Walters, Igor Gorin, James Melton, William Horne, Robert Hall Collins, Richard Harvey and Jack de Merchant.

Olitzki to Sing with Coast Opera

Walter Olitzki, baritone of the Metropolitan Opera, has signed a contract with the San Francisco Opera for the coming fall season of seven weeks. Recent concerts for the artist include appearances at the College of St. Elizabeth, Convent Station, N. J.; in a benefit for HIAS, New York; at the Chicago Woman's Aid; at Pierce Hall, Washington, D. C., in connection with a Symposium on the Baha'i Peace Program; and at the State Teachers College in Bloomsburg, Pa. Mr. Olitzki became an American citizen on April 18.

Paula Lenchner and Eunice Podis Win Federation Contests

Young artists' awards were made by the National Federation of Music Clubs, in its biennial contests held in New York on May 24, to Paula Lenchner, 21, dramatic soprano of Cincinnati, and Eunice Podis, 23, pianist of Cleveland Heights, O. Each received awards of $1,000, presented by Ruth Ferry, national chairman of the contests. Both the winners will also probably appear as soloist with the NBC Symphony this summer. No award was made in the violin competition, but Miriam Burroughs of Niantic, Conn., and Robert Rudié of Oklahoma City received awards of $250 each for excellence of work.

Miss Lenchner, born in Vienna, is a naturalized American citizen. She is a pupil of Lotte Leonard at the Cincinnati College of Music. She also won a Naumburg award this year. Miss Podis, born in Cleveland, studied with Rubinstein and Leonard Shure at the Cleveland Institute of Music. She has made several recital and orchestral solo appearances in her native city.

Northwest Arkansas Symphony Makes First Tour

The Northwest Arkansas Symphony, William Hacker, conductor, ended its first season with a tour during Music Week, with concerts in Wynne, Ark., Memphis, Tenn., Morrilton, Benton, Russellville, Paris and Booneville, Ark. Prior to the tour Mr. Hacker played piano recitals in Little Rock, Pine Bluff, Helena and Forrest City, Ark., sponsored by the General Extension Service of the University of Arkansas, where he is resident pianist.

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